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TEN CENTS

VARIETY

VOL. LII, No. 4

NEW YORK CITY, FRIDAY, SEPTEMBER 20, 1918

PRICE TEN CENTS

The central image is a black and white portrait of Enrico Caruso, a man with a mustache, wearing a suit and tie. The portrait is set within a large, ornate frame that resembles a theater stage or a picture show booth. Above the portrait, within the frame, is a small oval containing the word "Pictures" and a circular logo with the word "ARTCRAFT" inside. To the left of the portrait, on a decorative column, is a shield-shaped label with the word "Drama". To the right, on another decorative column, is a similar shield-shaped label with the word "Variety". Below the portrait, within the frame, is a rectangular box containing the text "ENRICO CARUSO" and "STAR IN ARTCRAFT PICTURES". The entire frame is decorated with intricate patterns and scrollwork.

Pictures

ARTCRAFT

Drama

Variety

ENRICO CARUSO
STAR IN ARTCRAFT PICTURES



PRINCESS OLGA and COSTA VALATA

**TWO MEN WORKING IN THE AUDIENCE
I LEAD OTHERS TRY TO IMITATE**

By Charles Collins

Among the performers who interest me most in my full afternoons among the music halls are the so-called mind-readers. Trained seals, talking dogs, and snake-charmers are unpleasantly banal to me. The dancing girls, the jugglers, the magicians, the singing women fall to the more Buddhistlike snail; and the most uproarious madness of the funny men cannot start the faintest fissure of a smile on my placid countenance. So far as these vauville amusements are concerned, I am a perfect Idiot. I sit through the performance of a mind-reader, my eyes brighter and my neck stiffer, than if he had been trying to seat itself comfortably upon its shoulder blade, snape into an attitude of attention with the precision of a new second Lieutenant who sees a brigadier general approaching. For they are the makers of wonder, those

[illegible]

It is a paradox, however, that the miracle of attention and memory in the rapid communication of a code of signals is not the least of the problems which subliminal eye Olga the answer to the question as they ask it. The code is so subtle, however, that it transcends any invention of any German spy who has yet been discovered. If Jovodava's questions are studied closely, they will reveal anything that hints at a prearranged code. There are no curious word-strings, no cryptic hints, no verbiage, no commonplace conversation. But the code is there, nevertheless. It is based not only on words, but also on inflections and time intervals. It passes through the gift questions like a snake through the grass. To learn it is to learn the nearly infinite pains that are the proverbial explanation of genius.

The languid Olga also pretends to read the future and answers a few of the commonplace questions usually heard when people try to unmask their destinies. In public—questions about going a journey, about sweethearts who are fickle and treacherous, who are nursing intentions to elope, about lost jewels, missing dogs and the end of the war. All this, of course, is merely bait for the gullible. I would decline to make my future on what Olga says in her theoretical trance. She is an intriguing young person with richly carved lips, but I deny her the gift of omens.

[illegible]

(Reviewed Monday Matinee, Sept. 9)

No. 3—Joveddah, billed as The Master Mystic, in telepathic and occult science, assisted by Princess Olga and Costa Valenta; they certainly deserve the billing. They are rapid workers and make this one of the most mystifying acts that we have ever seen in this line. It will take a lot of people back to see the show again. There are over three hundred questions asked and answered. There might be a few less questions and a few more laughs introduced in this act. Seventeen minutes, full stage; two encores, closing with a song by the Hindoo.

Jovvedad, Costa Madata and the Princess Olga came out. The Princess Olga had her eyes bound. She spoke as her Hindu friends went through the audience: "A watch." "A dollar watch." "You are going to Memphis." "In about five weeks." "Yes, your boy will come back from France." "Who will win the war—the Allies?" (Applause.) "Who will win the world's series?" "The Cubs." At this point the audience lost interest in Olga, for the Sox had beaten the Cubs three times in a row, and they had no more chance of coping the series than Bob Hall has of being appointed poet laureate of the N. V. A.

(July 2)

Rajah's Orpheum Act Truly is Wonderful, Pleasing Vaudeville

If there is anything you want to know go to the Orpheum this week and find out. For there you will find Joveddah the Rajah, master mystic, and the Princess Olga.

To say that the Rajah has an interesting act is putting it mildly.

Together with Costa Valata, the Rajah passes through the audience taking queries from anyone who desires knowledge. The Rajah works downstairs and Valeta passes through the upper regions.

All this time they are firing questions at the princess, who sits blindfolded upon the stage. More rapidly than the questions are asked her, does the girl answer and the effect truly is marvelous. No matter how small the object which the interrogator may hold in his or her hand the girl immediately describes it. She answers any sort of a question and in a manner which brings astonishing exclamations and squeaks from many of the women present. On Friday, the Rajah and Princess are to give a special performance behind the stage for the benefit of ladies only.

Sallie Fisher in "The Choir Rehearsal," and her capable company are one of the hits of the bill.

In "Let's Pretend," Marie Nordstrom, petite and sweet-voiced, scores a big success. Her song about her hook and eye falling in love is of the variety that is clever because of its very foolishness.

"The Frontier of Freedom," produced by Sergt. Maj. Jack Anderson of the famous Princess Pat regiment and Capt. L. E. Ransom of the United States Army, gives the audience a closeup of a real trench and life therein during a bombardment.

Carter DeHaven and Flora Parker are pleasing in new songs and Edwin Weber at the piano is an artist in his line. The trio answered many encores.

The Misses Black and White in their acrobatic novelty diversion do some stunts which if practiced daily by the fair sex, would surely lead to perfection or near perfection of form.

Frances Dougherty appears in a melodic diversion. The show opens with Stewart and Mercer in a comedy aerial attraction.

NOTE: So many "ham" acts steal the name of **RAJAH** that you must always look for the name **JOVEDDAH** to be sure you are getting the Genuine and Original.

ALWAYS WORKING IS THE ANSWER

PALACE, Chicago, Last Week. MAJESTIC, Milwaukee, This Week. ORPHEUM, St. Louis, Next Week.
Direction, MAX GORDON Closing Successful Season on Orpheum Circuit

VARIETY

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ALL WOMEN IN STAGE CREW BEING TRIED BY KANSAN MAN

**Roy Crawford of Topeka Engages Female Stage Crew Upon
Union Men Demanding Increase of Wages. Claims
Change Is Proving Successful. Local Theatrical
Union People Profess Not to
Take Innovation Seriously.**

The efforts of Roy Crawford to maintain full stage crews of women in his Topeka, Kan., theatre playing traveling combinations is not taken seriously in New York labor circles in the belief that Crawford's action will result in other cities following suit.

Local 206 at Topeka recently asked for an increase, the carpenters asking \$21 weekly over their former \$17, declaring that they could not live and support families on their old salary. All efforts by the Topeka stage hands and the Crawford house management to agree failed. The matter was taken up by Crawford with the U. M. P. A. in New York, with the Topeka local appealing to the Alliance for assistance.

The Alliance executives agreed that the demand on the \$21 basis was not unreasonable but Crawford refused to pay and the men went out, with the L. A. T. S. E. placing the road call on the house.

Crawford then hired women to handle the scenery and baggage, with the Crawford office there maintaining the plan is working most successfully.

BIG CAST FOR "VORTEX."

George H. Brennan is assembling a company of importance for the production of a spectacular play, tentatively called "The Vortex," but the title may be changed.

Among those engaged for principal roles are Wilton Lackaye, Khayda St. Albans, Theodore Kosloff and his ballet, Henry B. Walthall and a host of others.

They expect to open in New York Oct. 1—some say at the Manhattan Opera House.

INVESTIGATING "SLUMP."

Chicago, Sept. 18. The slump in business in Chicago caused the theatre managers in Chicago to get together for an earnest confab. It was decided to make a thorough investigation of the causes which enter into the situation, and to act accordingly.

The management at the La Salle an-

ticipated action of the others by cutting their nightly top of \$2.50 to \$2, retaining the \$2.50 top only for Saturday night. This in spite of the fact that "Oh, Look" is one of the most profitable and popular plays in town.

LOEW'S, WASHINGTON, PICTURES.

Washington, Sept. 18. The local show people were surprised at an official announcement made that the new Loew's Palace here, now nearing completion, will have a picture policy.

It was expected that Loew would present a combination vaudeville and picture program in the new house.

CURT OFF THE COAST.

San Francisco, Sept. 18. What final theatrical hold John Curt had on the Pacific Coast was relinquished when Homer F. Curran, manager of the Curt Theatre here since its opening in September, 1911, took over the house this week and announced that the theatre starting next week would be styled the Curran.

The Curran will continue road attractions booked in by the Shuberts.

"LIGHTNIN'" AND BACON.

It is said that the personal success of Frank Bacon in "Lightnin'" is so great that Smith & Golden will hold the production for him, not sending out a second company as first intended.

The production has shattered all the firm's records. The receipts up to date are 25 per cent. greater than those of "Turn to the Right" in a corresponding space of time, at the same theatre, Gaiey.

CHAMPION LONG TITLE.

Chicago, Sept. 18. George Frint holds the world record for length play titles. His latest production is entitled "Alone in a Great City Without the Aid of a Mother." If the play runs as long as the title Frint should make money.

Watch for my fun barrage. CHAS. ALTHOFF.

RUSHING "THE BIG CHANCE."

A. H. Woods "The Big Chance" is spoken of as either succeeding "Where Poppies Bloom" at the Republic or going into the Criterion. The piece is a drama with the story of a woman of the streets, who reforms through the conditions of war.

A second company is now being formed, to be rushed into Chicago. The reason for that and the secrecy with which the play was tried out, is a play called "The Crowded Hour" of similar story and which the Selwyns have. The latter play was written by Channing Pollock and re-written by Edgar Selwyn.

Mr. Woods is said to have suggested to Mr. Selwyn that they exchange manuscripts and whichever was considered best, to produce it on a fifty-fifty arrangement. Reports have it that Mr. Woods read the Pollock play and returned it, forgetting, however, to send "The Big Chance" script to the Selwyn office. Then the latter piece was quietly put on.

Willard Mack worked on "The Big Chance" and staged it. The Chicago show will be staged by William H. Gilmore. Mr. Mack being prevented because of picture work.

WOOD'S WEEKLY PROFIT.

A. H. Woods had 18 shows and six theatres in operation last week. Of these, 17 of the attractions made money and five of the theatres fared likewise.

The Harris was the losing theatre and "Why Worry," playing there, was the unfortunate attraction, totalling a loss on the two of \$1,400. The show closed Saturday and is in storage.

"Friendly Enemies" at the Hudson yielded a combined profit for house and attraction of \$8,500; The Woods Theatre, Chicago, where "Friendly Enemies" is also playing, made \$5,500 for both ends; the Eltinge, with "Under Orders," the two-people play, made \$3,300; the Republic, with Marjorie Ramean in "Where Poppies Bloom," \$2,500; "Parlor, Bedroom and Bath" in Boston made \$3,200.

"OVER AGE" AGENT'S DREAM.

One of the big time agents booking through the U. B. O., who admits he is over the Draft limit of 45, is experiencing a pleasant dream.

The agent has proved to his own satisfaction that of all the big time agents in the east, but himself and another will be left after the Draft Boards get through with the others. He is confidentially imparting the secret to his friends, asking them not to tell the other agents who are going to have their own worries when they are drafted.

"HIS BIRTHRIGHT" SEIZED.

New Orleans, Sept. 18. Naval Intelligence officers entered the Palace Sunday during the performance of "Madame Butterfly" and seized a film that was being shown, asserting it reflected on the navy.

The picture, "His Birthright," was regarded as a sequel of the opera "Madame Butterfly" and told of the adventures of a United States naval officer in Japan, in its cast naming the officer Admiral John Milton.

It is understood the seizure was made as the result of protests entered by the friends of Rear Admiral John B. Milton stationed at the New Orleans Navy Yard. These friends resented the linking of the name with some incident of the plot. It was reported the film was seized on instructions from Washington, and that it had been shipped there for examination.

Rear Admiral Milton was placed on the retired list in 1910, but was recalled for domestic service during the war. "His Birthright" features Sessue Hayakawa, produced by the Hayakawa Film Co.

FOOD PRICES IN ENGLAND.

London, Sept. 18. Prices for food over here do not strike the English as so very expensive under the circumstances. The retail price of beef, Scotch or English, sold over the counter, is 30c. a pound; fresh butter is 62c.; home grown lamb and mutton, 30c.; coal, \$10.50 a ton.

Fruit is dear. Peaches are 50c. each. Apples, formerly costing 6c. a pound, now 36 to 50c. Potatoes are abundant, 50 or 60 pounds for \$1. Vegetables are also plentiful; made more so through the many home garden farms.

Scotch whiskey is high and hard to secure. It is now about \$2.37 a bottle. Gin is scarce but can be had.

LAURA HAMILTON HAS DIVORCE.

Although the attorneys in the case refuse information it is reported that Mrs. Harold L. Atteridge, who was nee Laura Hamilton, secured a decree of divorce granted on statutory grounds Sept. 12.

The couple were married May 26, 1914.

Selling Amelia Bingham's Home.

Amelia Bingham's home at 103 Riverside drive, New York, is going under the hammer. William B. Ralston has been appointed referee to arrange for an auction and compute the charges in a judgment for \$20,370 filed against Miss Bingham by Mrs. Sarah A. Jefferson.

The Riverside home, formerly owned by Joseph Jefferson, was purchased by Miss Bingham seven years ago.

CABLES

LONDON THEATRES PERK UP; DREW BIG RECEIPTS LAST WEEK

Legitimate and Music Halls in Midst of Spurt Through High Feeling Over Advance of Allied Forces. "Chu Chin Chow," Nearing 1,000th Performance, Did \$17,000 Last Week. Even Bigger Boom Looked For.

London, Sept. 18. Everything is looking up theatrically, with the legitimate theatres and music halls doing a splendid business. This is accounted for by the high feeling over the advance of the Allies and the boom is expected to develop into proportions that will delight the London managers, who have passed through the many vicissitudes since the war started with an admirable spirit under all conditions.

Last week's receipts in some of the legitimate theatres will probably attract more than passing notice among the fraternity in the States.

"Chu Chin Chow," nearing its 1,000th performance at His Majesty's, did \$17,000 for the six days ending Sept. 14.

"As You Were" at the Pavilion, played to \$14,000, in the same time.

"Yes, Uncle" at the Shaftesbury, got \$15,000.

"Going Up," Gaity, \$12,000.

"The Maid of the Mountains," Daly's, \$11,000.

"The Better 'Ole," Oxford, \$10,000.

"The Boy," Adelphi, \$10,000.

"The Purple Mask," Lyric, \$9,000.

"The Freedom of the Seas," Haymarket, \$8,000.

"Nothing But the Truth," Savoy, \$7,500.

"Fair and Warmer," Prince of Wales, \$7,000.

"By Pigeon Post," Garrick, \$7,000.

"The Naughty Wife" (with Gladys Cooper out of the cast through being on a holiday), Playhouse, \$6,000.

"The Live Wire," St. Martin's, \$5,500.

"Tabs" (theatre not given), \$5,000.

REVIVING "IN DAHOMEY."

London, Sept. 18. Norman J. Norman, who brought William and Walker to London in 1903 with "In Dahomey" which ran for nearly a year at the Shaftesbury, is about to put a revival of the piece, written by colored people with an all-colored company.

He has made an offer to Bert Williams to come to England and appear in his original role.

COCHRAN'S FIFTH.

London, Sept. 18. The lease of the Aldwych has been acquired by Charles B. Cochran, who now controls five London theatres and supplies attractions to two others.

Whenever a successor to "The Better 'Ole" is required at the Oxford, Cochran will require another entertainment by Captain Bruce Bairnsfather and Captain Arthur Eliot.

DeCOURVILLE TAKES PLAYS.

The English rights to "Why Marry" have been secured from A. M. Woods by Albert deCourville for an early London production. The world's rights to a new farce by Harold Brighouse, entitled "The Bantam, V. C." have also been bought by deCourville, who will probably star Laurie DeFreese in it.

IMPROVING "CHINESE PUZZLE."

London, Sept. 18. The management of "The Chinese Puzzle," at the New Theatre, is endeavoring to make alterations and improvements in the piece.

Ellen O'Malley's part is now played

by Elaine Inescort. Ethel Irving, who has the lead, later goes into management with "Three for Diana," adapted from the Italian by Chester Bailey Fernald.

WEAK "WEEK END."

London, Sept. 18. At the Kingsway, "A Week End," by Walter Ellis, was presented by Fred Krano and Leon Vint. It is a noisy, bustling farce of the Palais Royale impropriety type, with little humor or spontaneity.

Ernest Thesiger and Yvonne Arnaud labored to give reality to an impossible play.

FROHMAN SECURES NEW COMEDY.

London, Sept. 18. Charles Frohman, Inc., has bought the rights to a new comedy for Cyril Maude, entitled "Lord Richard in the Pantry," by Sydney Blow and Douglas Hoare, adapted from a novel by Martin Shawne.

RUSSIAN BALLET DRAWING.

London, Sept. 18. The Russian Ballet is packing them in at the Coliseum. The Canadians continue there, their leave having been extended for this week.

The newcomers are Coram, Florence Smithson, Ethel Hook.

BALLET BOOM IN LONDON.

London, Sept. 18. The ballet boom is spreading. Becham's opera ball opened at the Palladium seventy strong.

Others on the bill are Wilkie Bard, Max Dareski, Zomah, Belle Davis and her Crackerjacks, Alfredo, Austin Rudd.

MAMMOTH DICKENS FAIR.

London, Sept. 18. The Dickens Fair at Botanical Gardens, organized by Bransby Williams in aid of the Charles Dickens Home for Blindfold Soldiers, assumed mammoth proportions. Numerous stars and novelties appeared.

CINQUEVALLI LEFT \$130,000.

London, Sept. 18. By the will of Paul Cinquevalli, the great juggler left an estate appraised at \$130,000.

HARRY TATE EXEMPT.

London, Sept. 18. Harry Tate, the comedian, has been declared exempt from service by the War Department.

Had Tate joined up as private the country would have lost some \$12,500 yearly in income and super-income tax.

At Alhambra, Paris.

Paris, Sept. 18. Alfredo, Garnailla and Eddie, Riggs and Wichita, Four Dormonds and Yost, clay modeler, open the Alhambra Sept. 27.

"Officers' Mess" Produced.

London, Sept. 18. Andre Charlott presented "The Officers' Mess," by Sydney Blow and Douglas Hoare, at Plymouth, to be followed by a short tour pending a London production.

McINTOSH'S GOLD PASSES.

London, Sept. 18. Gold Passes are being issued by Hugh McIntosh to all Australians holding the Victoria Cross (V. C.). The pass admits the V. C.'s and their families to all of the theatres over which Mr. McIntosh has control, in Australia. The Australian manager and legislative councillor is here on a visit.

The example set by McIntosh is to be followed by Sir Alfred Butt. Sir Alfred says he is delighted with the idea and will also issue passes to the V. C. men which will admit them to all theatres and halls over which he presides.

"FEMALE HUN" IS SPY DRAMA.

London, Sept. 18. "The Story of the Rosary" will be withdrawn from the Lyceum, Saturday, to be succeeded, by a four-act spy drama, "The Female Hun," by Walter Melville.

ELSIE JANIS IN "HULLO AMERICA."

London, Sept. 18. Sir Alfred Butt has named the new revue to be presented at the Palace, Sept. 21, "Hullo America."

The principals are Elsie Janis, Owen Nares, Stanley Lupino, Will West.

OSWALD STOLL, AUTHOR.

London, Sept. 18. Oswald Stoll has written a book on economics entitled, "Freedom in Finance."

GROCK'S WIFE DIES.

London, Sept. 18. The wife of Grock, the celebrated clown, is dead.

Folies Marigny Being Delayed.

Paris, Sept. 18. The Folies Marigny remains closed, directly Perkins possibly resuming within a few days.

In a speech last Saturday night Perkins apologized for the uncompleted condition of his revue and complained at not receiving fair play, vaguely suggesting rivals were at the bottom of the delay.

It is probable the real reason of his difficulties is the non-delivery of costumes.

It was reported in New York late Wednesday that the "Follies of 1918" would open there shortly, having a typical Broadway, New York, aspect. American soldiers on leave in Paris are expected to be the best patrons.

Butt's "Rock-a-Bye Baby."

London, Sept. 18. Sir Alfred Butt has bought the English rights to "Rock-a-Bye Baby."



Photo by Hizon-Connolly

BEN BERNIE (OF BERNIE AND BAKER)
"A Little Talk Interrupted by a Violin"
PROCTOR'S FIFTH AVE. NOW (Sept. 18-22)
Offering a single in which is embodied all the merits and clean-cut comedy which made BERNIE and BAKER a standard laughing hit.
Direction, LEWIS & GORDON.

IN PARIS.

Paris, Aug. 29. Reginald d'Arcy, and Australian composer and pianist, known as d'Arcy Irving or d'Alteira, were he was a professor at the Conservatory of Music, has influenza at the age of 48 years, of influenza.

Hertz and Coquilin reopened their two houses this week, the Ambigu reviving of d'Alteira's "Train de 8h. 47," and the Porte St. Martin continuing the run of "Un soir au front," interrupted by the bombardment of Paris.

At the Renaissance Cora Laparcerie will shortly create a new farce "L'As de Choquette" by Hennequin and P. Veber, in which she will be supported by Gaston Dubosc.

A sort of operetta by Rip, with music by Willy Redstone, will be produced in the near future at the Theatre Antoine.

Vaudeville has come into its own again, and all the variety resorts of Paris are playing to full houses. At the Alhambra, which has been redecorated during the summer closure, E. H. Neighbour was found as resident director, with Joe Brooke as stage manager. The show is an excellent one, and many families are flocked to death to have their select "music hall in full swing, an establishment of this kind having been sadly lacking during the past three months. Manager Dubray, now assisted by Leon Rogee in charge of the Anglo-American department, has revived the old success of the Nouveau Cirque, where a fine program is likewise on tap. The stables have been converted into a vast, chic promenade, where we have the fashionable jazz band and an inviting bar during the intermission. (For programs see Bills next week.) There is every prospect of a fine season.

Perkins is busy preparing for the inauguration of his season at the Marigny, where we are promised a real American show, with English chorus girls. The Casino de Paris is doing splendid business with a somewhat indolent revenue, the same can be said of the Folies Bergere. Both houses catering more for the promenade, a little known outside of France, on the bills. The Olympia, giving vaudeville twice daily, is also making big money with a small time show.

Sacha Guityry has started in again at the Theatre du Vaudeville, offering a revival of his own comedy "Nono," with Yvonne Printemps, Baron fils, Jeanne Fusier, Dellys and Hieronimus. His revue, in which father Lucien Guityry will appear, is due later.

The Comedie Francaise is to add several other old successes to its repertoire, and the troupe is now studying "G. de Porto Rico's 'Amoureux,' Jules Lemaire's 'Pardon,' Verjaimes 'Les Uns et les Autres.' A new work by H. Bataille, 'Les Soeurs d'Amour,' is deferred and will soon be rehearsed. There are also two short comedies due this season, 'Le Petit Chaperon' by Felix Gauder and C. Gevet; 'Le Sourire du Faune' by Andre Rivoire.

M. Combes retains operetta at the Empire for the present; variety will follow as usual later in the season.

The Odeon is showing the old French version of Charles Dickens "Le Grillon du Foyer" (Cricket on the Hearth). Lena Ashwell is playing this week "Billie" at the English theatre Albert I.

NINE-MONTHS' TOURISTS TICKETS FIRST FEDERAL CONCESSION

Washington Railroad Conferences Give Traveling Public Advantages Over Expected Rate—Indications Point to Theatrical Concessions—Coast Tickets Show Only 10 Per Cent. Raise.

Washington, Sept. 18.—Nine months' tourists tickets from New York and Chicago to the coast and return have been decided on. While the rates are set, the announcement is unofficial, the Railroad Administration probably holding the actual publication of the rates until a decision is given out regarding the appeal of the theatrical interests for rail concessions. It is understood that a favorable report has already been turned in advocating the granting of concessions. Director General of Railroads McAdoo has been away from the capital for several days and the report has awaited his final consideration. It is up to him to permit the allowances as set forth by the board of control. The entire managerial committee was here last week and several prominent members arrived here today.

The coast return trip tickets are not scaled as high as first expected, the advance being about 10 per cent over the old rate instead of the predicted 20 per cent increase. From Chicago to the coast and return the rate for a nine months' ticket is \$121, plus the war tax (8 per cent) or \$9.68, making the actual figure \$130.68. The nine months' rate from New York to the coast and return is \$163.12, plus the war tax of \$13.05, or an actual cost of \$176.17. The three months' summer rate tourists' tickets will continue to be sold at \$117.25 including war tax until the end of September and are valid until October 31. After that time they will be exchanged for the nine months' tickets on a pro rata increase based on the mileage yet to be covered. This is as arranged for early in the summer.

Partial payment is to be allowed on what was formerly called the "manuscript ticket" plan. A certain percentage of payment will be required at designated points, with the entire cost paid in full at the "turnaround," which is the coast. This is the same accommodation allowed by the individual roads in the past and is looked upon as a valuable aid to touring companies and vaudevillians.

GORDON-WILSON STORY.

Los Angeles, Sept. 18.—Simultaneously with the arrival here of Kitty Gordon and Jack Wilson, with attendants to start feature film work for the United Picture Theatres Co. at the Brunton studio the newspapers printed that Miss Gordon would sue Captain Bernersford for divorce on the contention that she would then marry Wilson.

Miss Gordon's manager denied the report but understood that papers are being prepared.

DAMAGED SEVERAL WAYS.

Chicago, Sept. 18.—Irene Koeppling, known in vaudeville variously as Irene Davis and Lee Miller, has filed a suit for \$50,000 damages in New Orleans against Ben Montealeone, son of a wealthy hotel owner in New Orleans.

The suit is based on incidents which transpired in 1912, when Miss Koeppling was a minor. At that time Montealeone was indicted by a Federal Grand Jury for a violation of the Mann act. It was stated by the girl, when she was taken into custody in Chicago later, that Montealeone had taken her to Key

West, Fla., where he had compelled her to live an immoral life.

In her suit, Miss Koeppling asks \$20,000 for breach of promise, \$15,000 for impairment to her health, and \$15,000 for degradation and disgrace following her association with Montealeone. Montealeone has been fugitive from justice for six years. He was arrested last week in Denver.

CINCY'S FORCED EARLY SHOWS.

Cincinnati, Sept. 18.—Hubert Heuck, president of the Cincinnati Theatre Managers Association, says that managers of road shows are complaining because under Uncle Sam's administration the trains leaving Cincinnati for the north and west at midnight have been taken off. Actors are obliged to catch trains at 11 o'clock. This necessitates starting shows at 8 p.m. at the Grand and Lyric, while Manager Ned Hastings, at Keith's, is letting 'em go at 7:30.

"Friendly Enemics," playing its second week at the Lyric this week, is an indication that to beat the high cost of traveling, managers will keep their shows in normally one-week towns, or considerably longer, unless business is so bad that it would be folly to remain.

7 MORTONS NEXT WEEK.

The Palace, New York, program next week will be full of Mortons. led by Sam and Kitty, the parents of the flock.

Three separate Morton acts will group when the father and mother appear with their younger children, now also known as the Four Mortons. The other two turns are Paul Morton and Naomi Glass, and Clara Morton. It is anticipated that Sam and Kitty and Paul and Clara may do some of their former turn, when the elders and their children were first known as The Four.

Miss Glass, privately, is Mrs. Paul Morton.

N. V. A. ORDERS TRIAL.

Through charges preferred against a member, the National Vaudeville Artists has ordered Billy Force before it for trial for failure to make a vaudeville production, as agreed between himself and one Sohn, a non-professional.

Sohn was to furnish the money and Force was to produce. Sohn preferred the complaint.

Force was of Bernard and Force, a vaudeville team.

ARRESTED AS DESERTER.

Jacksonville, Fla., Sept. 18.—Serg. Victor Gordon was arrested here last Friday by a U. S. marshal as a deserter from the British Army. Gordon was appearing at the Arcade Theatre at the time. He has been playing in vaudeville since the early summer, as a monologist, appearing mostly in the Middle West.

"DOUBLING."

For next week at the Royal and Alhambra, New York, it has been programmed for two acts to appear on both bills. They are Trixie Friganza and T. Roy Barnes and Co.

CAMPS QUANTINATED.

Spanish influenza, an affection which first made its appearance along the fighting front in France, has developed in four camps which are now under quarantine. Cantonments under quarantine are Camps Upton, Lee, Quantico and Newport. The latter two places are naval bases, but are included in the bookings of the Commission on Training Camp Activities.

At Quantico, near Washington, the "Mimic War" was kept up by the quarantine, but instead the attraction was rushed to Camp Humphreys, Va. There is no Liberty Theatre there, though one is building. The Commission working with the quartermaster's department at Humphreys, arranged to transport the company and production in army trucks. Through the efforts of a Washington society woman, a special stage was constructed in the open at Humphreys with footlights and complete equipment provided. Seats were arranged in a natural amphitheatre, capable of seating 15,000.

At Camp Upton there was no interruption of bookings. "The Red Mill" played the first three days and was allowed to depart without incident, which will be the same where other attractions appear in the infected camps. At Upton there is no danger of contagion to the visiting artists as their living quarters are thoroughly separated from that of the men.

At Camp Lee, starting Sunday next, Gus Hill's Minstrels are booked, and up to Wednesday it was expected that the attraction would open on schedule. The Commission is continuing its bookings, not figuring the epidemic as serious.

At Upton next week a number of feature pictures have been arranged for. That because the week was open, having been partly held for "Yip, Yip, Yaphank." In addition to the pictures, concerts will be given Thursday and Friday by Mary Zentgraf, violinist, and Henry Waterous, basso.

Camp Upton, L. I., Sept. 18.—The Liberty and Budo theatres here have been ordered closed for the present, due to an outbreak of Spanish influenza.

The company playing "The Love Mill" this first half of the week was obliged to vacate.

SHUBERT'S SUNDAY BOOKER.

Rufus Lemaire is out as Booker of the Sunday shows at the Winter Garden and Central, the latter being the new Shubert house at 47th and Broadway.

The withdrawal followed words with Lee Shubert, but Lemaire, who between times is a chief petty officer assigned to naval headquarters at 280 Broadway, has "resigned" a number of times before.

Ed. Davidow, a brother-in-law to the Shuberts, who has been associated with Lemaire in his office in the Putnam Building, is handling the Garden and Central Sunday bookings for the present.

PRESSMAN'S PLAYLET.

"Life's Studies" or "Etudes de Vie," as it may be called, is a playlet in two scenes that Charles B. Maddock will probably produce for vaudeville.

The piece was written by G. Horace Mortimer of the Orpheum Circuit's press department. It is his maiden playwrighting effort, with a unique idea basing it.

JACK ROSE FINED.

New Orleans, Sept. 18.—Jack Rose, of Mike Bernard and Jack Rose, was arrested and fined \$40 here Monday, after he had gotten into an altercation which led to fistfights.

Rose paid the fine. He reports for military service in two weeks, the act dissolving thereafter.

MORE VOLUNTEERS SAIL.

Two more units have sailed overseas to join America's Over There League of volunteers, each unit holding four entertainers, in addition the League sent over Dorothy Donnelly, the actress and playwright, who is to put on plays for the service men who will appear in them. Assisting Miss Donnelly and sailing with her were Patricia O'Connor, also Grace Henry, who will do the same sort of work. The units which departed, together with their titles, are:

"A Musical Foursome."

Maude Allen.
Lucie Babcock.
Vera Barstow.
Mildred Evans.
"A Little Bit of Everything."
Mabelle Adams.
Mary Cameron.
Lida McMillan.
Bert Snow.

"A Musical Foursome" is the first all-woman unit sent to sea for the concert duo consisting of Amperito Farrar and mother. Counting Miss Donnelly and party, the volunteers already sent over by the League number 61. The operation of the new draft is not expected to interfere with the League's work and there will probably be some provision later for the registration of those already over there.

SAILORS' MINSTRELS OVER.

The Sailors' Minstrels of the Newport Naval Station, 90 in number, wound up their season Sunday night at Worcester, Mass. The show made several cities in New England, under the direction of Mark Levy, and were entertained by the local officials, also the society folk of Newport, Taunton, Fall River, Springfield and Providence.

In the company Bill Jones and Noll and Kenney "walked away with the show."

HELD UP AT BORDER.

Winnipeg, Can., Sept. 18.—Through not holding their registration cards, King and Harvey were held up at the Canadian border for two days, leaving it impossible for them to open here Monday.

The men had registered by mail with their New York Draft Board without receiving an acknowledgment. They had to register again in Pembina County, North Dakota and were then allowed to leave the States, motoring from the border to Winnipeg and opening here this evening.

MARX BROS. IN SHOW.

Chicago, Sept. 18.—The Four Marx Brothers have temporarily forsaken vaudeville and will go out in a production.

It is to be a romantic farce with music, written for them by Joe Swering, presented by Minnie Pauer and produced and directed by Al Shean. The piece, in three acts, is entitled "The Street Cinderella." The music was written specially for the production by Gus Kahn and Egbert Van Alstyne.

In addition to Julius, Arthur, Leonard and Herbert Marx, who will be featured, the cast will include Edward Metalie, Mary Orthe, Betty Carpenter, Sabu Shoppa, Mary Alden, Tricie Van Ness, Ida Lampton and a chorus of twelve.

"The Street Cinderella" opens on the K. & E. time at Grand Rapids Sept. 28.

Lou Lockett—Emma Haig Act.

Lou Lockett, formerly of Lockett and Brown, with Emma Haig in an act written by Eddie Madden and staged by Frank Hale.

Jenie Jacobs is handling the new team. "Jeannie Brown and the Glorians," a new John Cort musical piece.

Make me your fun godfather. CHAS. ALTHOFF.

ALIEN ENEMY COMMENT

Sept. 14.

EDITOR VARIETY:

You are to be commended upon the editorial in this week's VARIETY re alien enemy acts. May I not call the attention of the entire theatrical world to this editorial and let them read it and let it sink in good and deep.

American acts are not allowed to work in Germany or Austria. American people are not allowed to even walk upon the streets. Over here how vastly different.

I have almost come to the conclusion that a preference is being shown alien enemy acts by the different booking offices. How many of them are being carried by the Ringling and Barnum shows.

Isn't it a wonderful sight to walk into a theatre packed with the fathers, mothers, wives, sisters, brothers, and sweethearts of the flower of American manhood, of the boys over there who are bleeding to death upon the already blood soaked battle fields of France, being entertained by the same swine whose rape of Belgium is now history.

These alien enemy acts are allowed to run around the country in perfect freedom, using names that do not sound Teutonic and telling people they are Belgians, Swiss, French, etc.

Surely there are enough American acts to entertain the American people, and no manager should allow one of these acts to appear before the people whose relatives are giving up everything.

American artists should take the matter upon their own shoulders, if the managers persist in playing these acts. Let us Americans refuse to work on the bills with them. I have made up my mind that under no consideration or circumstances whatsoever will I appear upon a program with one of them from this date on.

There is one act in particular I know and who advertises regularly in VARIETY, that made a statement he would cut off his arm before he would fight for America. Needless to say, he was knocked down by his remark.

I can not believe a manager who plays these acts or an agent who will book them is pure American.

J. C. Booth,
(Booth and Leander.)

New York, Sept. 13.

EDITOR VARIETY:

I have read the editorial in today's VARIETY concerning alien enemy acts in this country and that they should not be allowed to play.

That is all well and good, but I ask why this should apply to German and Austrian artists only and not to agents. There are many German agents in New York and they are all doing business, booking or managing acts, and none of them have American papers; and all are alien enemies.

Must we German artists with families to support have to work as dishwashers or waiters to make a living over here while these alien enemy agents can continue to make their easy money as agents without molestation? One of them I know is making at least \$20,000 a year and has been making that much since the war started, making it over here and continuing to do business without question following America's declaration of war.

One of these agents told me in Paris in July, 1914 (one month before war was declared), that we should leave France as war was certain; that he had been so informed by big men in the German army.

When you mention German artists as well, when both are alien enemies.

Paul Seifert.

LOEW'S BEST HOUSE.

What is agreed upon by those who have seen it as the best house on the Loew Circuit, the Metropolitan, Brooklyn, opened Monday night. George Schenck, formerly manager of Loew's Bijou, Brooklyn (now playing pictures), is the manager, and Harry Silverstadt is the leader of the 18-piece orchestra.

The Metropolitan is but a few blocks distant from Keeney's, Brooklyn, looked upon previously as "opposition." This week Keeney's headlined its bill with "The Four Husbands," an expensive vaudeville production turn.

Monday evening, while the performance was going on, one of the usherettes, walking down a side aisle, accosted X. J. Lubin, M. Meinhold and Mark Levy, of the Loew staff, asking where Mr. Loew was seated. Informed he was in the first stage box on that side, she proceeded down the aisle. Upon returning, Mr. Lubin asked if she had located Loew. The girl replied she could not find him.

"What did you want Mr. Loew for?" asked Mr. Lubin.

"There are no sanitary cups in the water fountain," answered the girl, and I wanted to ask him what to do about it."

TROOP MOVEMENT CLOSES HOUSE.

New Orleans, Sept. 18. The "Cantonment" theatre at Hattiesburg, Miss., booked out of the Loew office, New York, closes tonight. It was originally planned and opened to catch the business from the adjacent cantonment territory. Troop movements out of Camp Shelby, however, left the house high and dry.

The house probably reopened as soon as the camp fills up with men from the new draft.

LOOKS LIKE "YIP" IS OFF.

It looks as though "Yip, Yip, Yaphank," the Camp Upton soldier show by Serg. Irving Berlin is through for the present, after having been one of the biggest hits New York ever held during its four weeks' run.

The soldier boys with Berlin are back at Camp Upton this week, having closed the engagements last Saturday at the Lexington. No plans have been made for any future travel of the production. Officials from Washington were expected in New York to see the piece and give a decision on its further life, but the officials failed to appear.

"Yip" played to around \$70,000 at the Century during its first two weeks, and also did much at the Lexington in the final run. The show is said to have closed to a business of \$15,000 last Friday and Saturday, when the proceeds for those two days were reported having been divided among the 300 or so soldiers who took part in the show.

The net profit of the New York engagement, which was for the benefit of a community house at Camp Upton, is reported at around \$100,000.

The songs written by Mr. Berlin for the piece, particularly the "Y. M. C. A. Hut" number, are finding a large sale.

SURATT DID IT?

Monday with Valeska Suratt headlining at the Palace, the house was jammed for each performance. Everyone who noted the heavy attendance that day, said "The Jewish holiday is doing it."

Tuesday the record breaking attendance was repeated, more unusual because of the preceding holiday crowds, and there was no reason, excepting the previous day's remark was changed, "It looks as though Suratt is doing it."

AGENT'S COMMISSION POINT.

A different angle to an old point in the matter of commissions payable between agents and acts is tacked onto an action started by H. J. & Frederick Goldsmith for their client, Arthur Horowitz, the agent, against Jay Gould, now in the Century Roof show and formerly of Gould and Lewis (Flo) a vaudeville act.

The amount sued for is \$635, claimed by Horowitz to be due him for commission from Gould and Lewis for a tour's contract over the Pantages' Circuit last season that the act did not play. The team instead appeared on the Orpheum Circuit, not booked, however, by Horowitz there.

The agent alleges a long-term agreement with the tour and that in pursuance of his post as representative for it, he procured the Pan time. While having authority, the agent says, to sign for the act in contract engagements, in this particular matter, he did not sign, giving the agreements to the act for their signature. Meanwhile the act had accepted the Orpheum route. Horowitz contends that as he sought and obtained the Pantages contract with the knowledge and consent of the act, the members are liable to him for the full amount of the commission as though they had played the engagement or signed the agreement.

Another managerial representative claim has been placed in the hands of his attorney, August Dreyer, by Charles Potsdam, against the Rigoleto Brothers, amounting to \$335. Mr. Potsdam alleges he acted as manager for the brothers.

Last week Mr. Horowitz appeared before the Vaudeville Managers' Protective Association, to assert his agency claim to Harmon and O'Connor, a "sister act." The act was under a contract for three years with Horowitz and booked by him to open at the Audubon, New York, Sept. 8. On the same day they had been placed through Frank Evans to appear at a Poli theatre. The evidence brought out that Horowitz had consented to the girls making an application to another agent (not Evans) to book them and that thereafter Harmon and O'Connor had notified the other agent they preferred Frank Evans, who could secure them time. Whereupon the third agent tore up their consent, saying it was agreeable to him.

On this phase of the matter Pat Casey decided against Horowitz, on the ground he had waived any agency claim according to the custom of the show business when agreeing to their proposal, made in writing, to another agent. Mr. Casey disregarded the legal aspect of the case as set forth in the Harmon agreement, and it was so understood by the parties to the contest.

A CONSCIENTIOUS AGENT?

Pally Markus, who does a booking business for vaudeville, has notified the managers of the Olympic, Brooklyn, and Grand Opera House, New York, that he isn't going to book them any longer, so Markus says.

The reason given by the agent is that he and the policies under which the theatres are operated don't agree. The theatres play five acts on a split week. Markus received \$50 weekly from each for booking.

If there were any other reason why Markus threw the hundred weekly away, he expertly kept it to himself.

Clayton and White Decide to Stick.

The dancing team of Clayton and White have decided not to separate after all, and will remain as a fixture in "The Passing Show."

It was through the intervention of J. J. Shubert that the steppers agreed to patch up their differences.

RATS' INVESTIGATION HEARING.

Last Friday's session, pre-announced as the finale of the hearings on the fraudulent proceedings against the financial manipulations of the Rat's, closed over on a high ground. Harry Mountford made what he termed a statement, because there "had been a lot of information made here and I should like to point out certain phases of the testimony." The testimony of Will J. Cooke, went a little further into the alleged robbery of the Rat's office and ability sought to show how Cooke and others had been conserved under his management—not, however, on the "how out."

Referee Schuldenfrei permitted the statement, in which the witness questioned and answered himself; but towards the finish the Referee stated that he did not at first understand the purpose of the statement, and that it could not help in the proceedings, which was the signal for Mountford to cease. Mountford "cross-examined" himself because he said he was not represented by counsel. J. J. Myers was the legal representative of the Rat's and not himself.

The session was started with the examination of Will Only and Percy Pollock, both called by Mr. Myers. Friday of the week was set down for another hearing, at which time the Referee said he would refer to his jurisdiction in calling Goldie Pemberton, the original petitioner in the proceedings. Referee Schuldenfrei said he would call the point. A. T. Sapsky did not desire to call any further questions on the \$1500 checks supposed to have been paid to women in Brooklyn during the week of the hearing. Last Friday placed the matter of the checks in a worse position than ever, with those of two weeks ago.

Only took the stand first, Myers questioned later Mr. Sapsky queried. While in the chair Only twice drew reprimands from Mr. Myers. Friday of the week sought to be cleared up by Mr. Sapsky he was hazy or did not know, as Goldie Pemberton had been called by Mr. Myers. He said he knew Percy Pollock and that after he had been called to the office and asked for Mountford, who was out, Pollock gave him \$200, which was to be turned over to Mountford. Only thought the money was for bail purposes. Mr. Sapsky asked:

"You read the weekly statements?"

A. "Yes."

Q. "How were you picked out?"

A. "I was picked in capacity of secretary for two or three months before the strike."

Q. "You were not called to the meeting of the board of directors?"

A. "Yes."

Q. "Were they the same as those read to the members?"

A. "No."

Q. "Wasn't it a fact that it was thought best that the statements be read to the representatives of the managers would be present?"

A. "I don't know, but I cannot say."

I was of the opinion that spies might be present, but was not certain. I said a fact that supposedly erroneous statements were made to the members of the board of directors by the managers if they had representatives present."

A. "I don't know, but I cannot say."

Q. "Did you know that there was an account in the Greenwich bank?"

A. "No."

Q. "Do you know that there was one?"

A. "No."

Q. "Didn't you know there was a very fund of five per cent. and wasn't it for the strike?"

A. "It was spent as fast as gotten, as far as I know."

Q. "Was there ever an accounting of the spending of that fund?"

A. "I can't remember, don't know."

Referee: "Do you know if the board of directors ever passed a resolution permitting the use of money in the strike?"

A. "I don't know, but I cannot say."

Q. "You were a director?"

A. "Yes, but I was not present at all meetings."

Q. "At the time that Percy Pollock gave you the money, did you receive a receipt?"

A. "No; he asked for none."

Q. "What was the only \$500 he gave you?"

A. "I don't know, but I cannot say."

Questioning showed that Only did not know where the money was kept, but that he was the building of the clubhouse. Only said he worked for half-salary for the Rat's and now for the Olympic.

Pollock then took the chair. Mr. Myers questioned him, and he learned \$500 to Mountford, that being a personal loan between the two.

Pollock then said that he had a check for \$500 from J. J. Shubert, the bookkeeper.

Q. "Did you give J. J. Shubert that money?"

A. "Yes, but I was not present at all meetings."

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(Continued on page 41.)

ARTISTS' FORUM

Comme letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed. Letters will be held in strict confidence. If desired. Letters to be published in this column must be written exclusively to **VAUDEVILLE**. Letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privilege of it.

Chicago, Sept. 14.

Editor **VAUDEVILLE**:

I noticed in the Pittsburgh notes in **VAUDEVILLE** that the Hawthorne Minstrels would play the Kenyon, Pittsburgh. This act has not been in existence since May, 1917. At that time the scenery, costumes, trunks, etc., were sold to Laura Booth, but not the name.

The Hawthornes.
(Billy and Amy.)

Camp Sheridan, Ala., Sept. 10.

Editor **VAUDEVILLE**:

I am now at Camp Sheridan, in the Base Hospital sick, and not working with my former partner, Francis. He is at present around Chicago and using my name, which I have had for the last ten years.

Ward.

Philadelphia, Sept. 12.

Editor **VAUDEVILLE**:

I wired you today, upon my return from the West, relative to the article in last week's **VAUDEVILLE** concerning myself and the action of the Philadelphia managers in raising admissions.

The story is a canard and apparently the work of our opposition in the endeavor to injure us and I am surprised that **VAUDEVILLE** would be a party to it.

There is absolutely no foundation to the story. I never pledged myself in the matter, in fact, two weeks before the price raise was scheduled to go in effect, I told the members of the Association (theatrical managers) I would not join the movement. Further, I told the members of the Association it was not an Association issue, but rather a neighborhood matter and upon this basis I stood "pat."

Fred G. Nixon-Nirdlinger.

MRS. JAS. CONNORS' SEPARATION.

Jennie Connors, through her counsel, Frank J. Rinaldi, has filed suit for separation against James Connors, in vaudeville. Answering to her charges, the defendant, through his attorneys, Henry J. & Frederick E. Goldsmith, enters a general denial.

In her affidavit, the plaintiff alleges that since their marriage, March 26, 1917, her husband has willfully neglected, abused, and mistreated her. Because she is unable to support herself, having been under the care of the physician in a hospital during the past five months, Mrs. Connors is claiming \$50 weekly alimony, out of the \$150 weekly she alleges her husband says he earns, and counsel fees.

When the papers were served on Connors early this week announcing the case was to come up Sept. 17, he wrote his attorneys, asking them to postpone the trial for a week or so. The trial is now scheduled for Sept. 24.

Accompanying the letter, Connors mailed a statement from Wilmer & Vincent of the Colonial, Utica, where he is now playing, stating his salary to be \$62.50 weekly.

POTSDAM IN BOOKING OFFICE.

Within a short time Charles Potsdam will transfer from the management of Loew's American theatre, to the post of chief assistant to Jake Lubin in the Marcus Loew booking agency.

Mr. Potsdam has been at the American for several years. He has grown to know all of the Eastern big and small turns. At different times he has produced and managed acts. It is said Mr. Potsdam could have received an agency franchise in the Loew office, but was informed by Joe Schenck

and Mr. Lubin they thought he could be of more value to the circuit in the booking department.

It is possible that Eugene Meyers will succeed Mr. Potsdam as the American's manager.

HEAVIER BILLS UPSTATE.

Proctor's Albany and Troy, playing a split week of two shows daily, is commencing to increase its programs for the season.

Valeska Suratt, Stella Mayhew and Andrew Mack are among the future headlines in those towns that were booked this week by Arthur Blondell, who is temporarily looking after the Proctor upstate bookings during Johnnie Collins' recovery. The other of the Collins houses are being cared for by Harry Mundorf and Charles Anderson (in the E. M. Robertson office) during Mr. Collins' absence.

Farnum, Lewis & Gordon's Bookers.

Ralph G. Farnum has been appointed general booker for Lewis & Gordon, following the departure of Max Gordon and Milton Lewis into the Service. Al Lewis continues as the producing and executive head of the firm.

Mr. Farnum has been of late with Max E. Hayes' office and was previously with Harry Weber.

Max Hayes is placing the sketches of the firm, taking those on in addition to his own bookings.

Pat Garren in Charge at 23rd Street.

H. R. Beatty is leaving the 23rd Street as manager and going to war via the Canadian Army, with Pat Garren looking after managerial duties down there.

WHERE MUSICIANS STAND.

Rochester, N. Y., Sep. 18.

A subject of discussion among theatre men is the future of the orchestra in the theatres. Practically all of the theatrical musicians registered in the draft the other day, the great majority being under 46. Although the amusement industry has been classified as essential it is feared the draft boards will rule that men in the orchestras are not essential to the industry. In fact it has been intimated that a number of musicians are already, considering the matter of looking up jobs in the munition plants. Some of them admit they may not wait for any action by the local boards.

It has been suggested that orchestras composed of women, will replace the men in most of the theatres. There is some talk of reducing picture theatre orchestras to one piece, a piano, and some radicals even go so far as to state that the piano ought to be an automatic one. It is not thought that such sweeping changes will go into effect at present. Orchestras may be considerably reduced for the afternoon shows and enlarged at night. Many picture houses may struggle along in the afternoon with a piano, but every house will endeavor to have a well rounded orchestra in the evening.

Several theatre men are making efforts to sign up musicians of the gentleman sex.

Association Booking Imperial.

Chicago, Sept. 18.

The Imperial, St. Louis, which formerly played combination shows, is now on the book of Charles Freeman (W. V. M. A.), and beginning Sept. 23, will play week stands.

Robert Wayne Managing Albamra.

Robert Wayne has succeeded Harry Bailey as manager of the Albamra. Mr. Bailey having entered the service on Sunday. Mr. Wayne is a former actor. For some time he was assistant to Harry T. Jordan, manager of Keith's, Philadelphia, but recently assigned to the Keith New York office.

WITH THE MUSIC MEN.

Joe McCarthy and Jimmy Monaco are writing songs again.

The music of "Some Night" at the Harrie, and "Fiddlers Three" at the Box, is being published by Witmark & Sons.

Robert Haring, the singer, is on the Harry Von Tilzer staff.

Harry C. Page, of Memphis, head of the Page & Handy Co., has been in New York this week, surveying the whole New York scene of the firm, lately opened, has been doing.

Tom Franklin, known in the cabarets, is now connected with the Witmark professional staff.

Any Ashmore Clark, the librettist, is in charge of the new concert professional department of Arnette.

Halsey K. Mohr has transferred his song allegiance from Shapiro-Bernstein to the Joe Morris staff.

Louis Bernstein had received up to Wednesday no commutation of the rule. Jimmy Hanley had been promoted to a lieutenant, although he would not be an officer. He was surprised to hear it by mail from Louis Hanley's modesty, and also mentioned he had been promoted to a lieutenant. Mr. Bernstein mentioned another of his former writing staff, Joe Goodwin, who had developed into a model soldier. Joe was reported to have been on a four days' leave, the only one of his regiment last week. He was sent to France to receive a furlough. Joe asked permission of his captain to apply to the colonel when the captain visited a pass through the strict rules laid down. Goodwin interviewed the colonel and convinced him that the rule in question had in mind must be taken down in New York or there would result a terrific loss of money for him in the future. If he came back. The colonel couldn't understand what Joe was driving at so gave him a pass. The colonel said Joe was the best liked man in his company and had refused all opportunities for advancement, saying he was content with the private. He also sidestepped an opportunity placed before him to be permanently stationed in or around New York. He answered he had enlisted to be a soldier and intended to go all the way right into France. Some kid, that Joe Goodwin turned out to be.

Mrs. William Hamilton, vice-president of the Navy Club at 809 Fifth avenue, has leased an appeal for music for the ill and wounded sailors aboard the U. S. Hospital Ship, "Mercy," now a Naval Base Hospital. Popularizing the only amusement allowed the patients for frequent entertainment. Records will be placed in the hospital. Either of both may be sent Mrs. Hamilton, care of the Club.

The Jazz Band of the Jenkins Colored Orphan Asylum recently started a fund for new additions to the asylum by the 10 or 12 pieces stopping in front of the music publishing house, playing the latest hits and taking up the contribution offered when the object of the visit was made known.

The music houses are a bit worried over the draft prospects. Many of the firms have had their staffs depleted and their organizations disturbed by enlistments or calls through the first draft. With the 18-64 effect, Sept. 23-30 or 37 to be first called, what the future will leave in the operating forces only the future will tell.

The final of the Animated War Song Contest at the Fifth Avenue, New York, will be decided next Tuesday night (Sept. 24). The contest is running nightly till the week until tonight (Friday). The animated portion is giving the song men an excellent opportunity of seeing the various picture side by side as it were, and they are enabled to note the different effects the several pictures have upon the audience.

LOEW OUT OF CHARLOTTE.

Charlotte, N. C., Sept. 18.

The Strand, playing Loew vaudeville (booked only) for three weeks, discontinued this Saturday.

The Grand opera house, South Bethlehem, Pa., playing four acts a split week, will play with Loew's vaudeville Sept. 23.

Burtis' Theatre at Auction.

Auburn, N. Y., Sept. 18.

To close the estate of the late Edwin C. Burtis, Auburn millionaire, the entire Burtis holdings will be sold at public auction the latter part of the month.

Two Auburn playhouses are included in the property, Burtis Grand and Cornell theatre.

John N. Ross, head of the Ross Realty Company of New York, is executor of the estate.

The Napoleon of Pandemonium. CHAS. ALTHOFF



RAJAH

Who, after three years in retirement, has returned to the stage in a new routine of Oriental dance, all her own creation. RAJAH recently opened in Chicago, drawing attention of the critics. She is due in New York at Christmas time.

IN THE SERVICE

VOLUNTEER CAMP SHOWS

[This Department has been carried weekly in *VARIETY* since we declared war. It has noted a list of theatrical men in the Service that seldom ran less than two columns, and more often much beyond that.]

CASUALTIES.

William F. Fountain, who died in action in France (A. E. F.) was the brother to Adelaide Carr ("The Little Colleen").

Low Goldberg was wounded in action in France, according to a cable received by his brother, Jack Goldberg, in New York. Another brother is Bert, also in vaudeville (booking and producing). The nature of Mr. Goldberg's injuries was not mentioned.

Capt. James H. Morrison has been invalided home from Italy and will return to "The 15th Chair" and will sufficiently recovered to return to the front. Capt. Morrison came back from Italy, where he fought on the Piave front and was decorated by the King of Italy. The "15th Chair" is a play of which Capt. Morrison is a member, has pledged itself to give one benefit performance weekly this season while on the road, for the Stage Women's War Relief.

Cash Slippery, from the legitimate, was killed in action in France Aug. 26, shortly after he had arrived over there with the Eighth Canadian Battalion, called "The Little Black Devils." His home was in Rochester, N. Y. The Canadian War Office at Ottawa sent word there, in 1917 when playing in the west Mr. Slippery applied for enlistment in the U. S. Army. Having but recently recovered at that time from pneumonia, he was rejected and two months after, while playing in Winnipeg, enlisted with the Canadian Army. Mr. Slippery left for France early in August last.

Elmer L. Bedford (Liberty Foot), Medical Corps, Camp Greenleaf, Ga. Joseph Rinehart (Mutual Films), ordered to Camp Dix, N. J.

James Hanley (song writer), with the A. E. F., promoted to lieutenant. H. R. Beatty (manager Proctor's 23rd St.) has joined the Canadian army.

Cliff Hess (composer), ordered Sept. 18 to Camp Upton, L. I.

Diero, the Cordonian, ordered Sept. 9 to Camp Gordon, Ga., rejected Sept. 14, flat fee.

Clarence Hibbard (blackface comedian), has joined the Merchant Marines.

Al Hamilton (manager, Palace, S. Norwalk), ordered to the Radio School, Pelham Bay, N. Y.

Hal Berg, Co. 7, Detention Camp, Camp Kearney, Cal. Francis, ordered to Camp Gordon, Ga.

Will Rockwell ("You're in Love"), Co. 18, Batl 15, Camp Greenleaf, Ga.

R. G. Burnett ("Kinkaid Killies"), attached to the R. A. M. C.

Frank Davis (Jerome H. Remick forces), at Camp Syracuse, N. Y.

M. N. Bunker, Hospital Train, No. 3, Newport News.

Jimmy Shees (Sheer and Darlings), Camp Greenleaf, Ga.

Charles A. Bittighofer, Mine Sweeping Div., Tompkinsville, S. I.

Joe Kennedy (La France and Kennedy), rejected, defective hearing.

Palmer Hines has been inducted into the military Service, unassigned as yet.

Bert Lewis (Lewis and Leopold), ordered to Camp Grant, Ill.

E. Benmosche (Roland West Prods.), Camp Jackson, S. C., appointed sergeant.

Salvatore Scalia (Doherty and Scalia), ordered to report at Camp Grant, N. Y.

Ray Dean (Ray and Emma Dean), ordered to report to camp at Syracuse, N. Y.

Martin R. Kennedy, Camp Jackson, Columbia, S. C., promoted to top sergeant.

Bert Rooney (picture juvenile) has joined the army, and is in camp in the Pocono Mountains.

Rube Benson, who went to Chicago with the "Hearts of the World," ordered to Camp Devens.

Chauncey Monroe, Field Artillery, transferred to the Officers' Training School, Camp Zachary Taylor, Ky.

Emil Smith, a dancer, was ordered to Camp Dix, N. J., for limited service. He had been rejected previously.

Charles Leonard Fletcher sails shortly for France as hut secretary to the Y. M. C. A.

William P. Connerly, Jr., former manager of the Empire, Salena, Mass., gassed and a victim of trench fever, at a hospital in France.

Captain K. I. Conover, M. O., son of H. W. Conover, manager of the Imperial, Montreal, is with the Forty Garry Horse.

Lynal Miller (son of Harry Miller, bookie manager of the Ackerman-Harris tour), reported at Camp Grant.

A. Juskowitz (manager, Columbia, Park Avenue, L. I.) ordered to the Limited Service Training Camp, Syracuse, N. Y.

William Gaston (right name Arthur Gaxiola) enlisted in the naval reserve some time ago and has been called to Pelham Bay.

Paul Perry (cameraman) and John Browne (assistant director) have left the Lasky west coast studio to take up war work.

Jos. Hillier (Phila. representative, Watson, Berlin & Snyder), ordered to Great Lakes Naval Training Station, Ill.

George Sheer (former moving picture agent and producer, and brother of William A. Sheer, has joined the army and is in camp at Fort Hancock, Ga.

L. Halperin (formerly in Variety's Chicago office) has been ordered to the officers' training school, Camp Grant, Rockford, Ill.

Captain William Roddy, of the 301st Stevedores, now in France, is back with his company, after an extended furlough.

Vance McManus, brother of Carrie McManus, of "Head Over Heels," is in the navy, and is bandmaster of one of the bands at the station at Goat Island, Cal.

Alfred F. Smith, 21st Co., 6th Train Batl, 157 Depot Brigade, Camp Gordon, Ga., would like to hear from his brother, James J. Smith, who has been for some time in vaudeville (Smith and Kaufman).

Rube Marquard, at present aboard a mine sweeper which docks at Staten Island, has been appointed to the engineers engineering school at Stevens Institute. Marquard is a thorough mechanic and is also a steam engineer.

Clarence Hibbard (known as "The Blackface Steamboat" in minstrelsy) has enlisted in the Merchant Marine. The Merchant Marine is under the direction of the Coast Guard and is concerned with the transport service.)

James Loughborough (formerly of the Metro's publicity corps), who went overseas with the 305th Infantry as a lieutenant, has been promoted to a captaincy. Loughborough was with Pershing's troops on their recent advance on the Vesle river in France.

L. M. O'Connor and Edward Morrison (Lasky cameraman at Hollywood) have completed a course at the School of Aero Photography in New York at Columbia and received commissions in the photographic division of the army.

Lieut. C. F. Mayer ("Chuck" Franklyn-Franklyn and Jones) has been

At Pelham Bay Naval Training Station, Sept. 11 (U. B. O.): Gorman Brothers, Mason, Gwynn, Kirk-Smith Sisters, Olsen and Johnson, Florence Rayfield, Al and Fanny Stedman, Harry Green, George Primrose Minstrels.

Thomas Egan, General Director of War Camp Entertainments, has organized a second Catholic Actors' Guild Unit which appeared for the first time at Fort Stocum, N. Y., Sept. 12, under the auspices of the K. of C.

The men at the American Naval Station, Halifax, N. S., are making an appeal for entertainers to visit them on Sundays, particularly those who play the Strand, Halifax. A show was held at the station September 8 with Barlow and Flynn, Albert Peck and Joe Maguire. Acts wishing to give their services should communicate with Joseph Daniels, American Naval Station, Halifax, N. S.

At the Y. M. C. A. Hut, Montreal, Sept. 12 and 14: Doro and Rubini, John Nestor, Mr. and Mrs. O'Coare, Morton Bros.

Under the auspices of the Navy and Marine Recreation Centre, Philadelphia, of which David R. Sablosky, former manager of the Globe Theatre, is recreation aide, the soldiers and sailors stationed at the Naval Yard and other camps in the vicinity have been entertained nightly with vaudeville shows all the artists playing the city giving their services.

Under the auspices of the Stage Women's War Relief entertainments were held at the following places during the past week:

U. S. Arizona, Sept. 13. Mrs. Walter Vincent, Captain.

Gas Defence, Astoria, Sept. 13. George Spink, Captain.

Reconstruction Hospital, Colonia, N. J., Sept. 15. Lucille La Verne, Captain.

U. S. Arizona, Sept. 15. Alma Clayburgh sang at Sunday service.

Camp Dix, Sept. 16. Three-day tour of hospitals. Alma Clayburgh and Miriam Niekke.

Minneapolis Hospital, Sept. 15. Mrs. Walter Vincent, Captain.

Camp Raritan, N. J., Sept. 17. Mrs. Minnie McConnell, Captain.

Army and Navy Club, Long Branch, Sept. 18. Beverly Stigtraves and Tom Lewis.

Under the auspices of the Stage Women's War Relief "Penrod" will be given at the Globe Theatre Sunday night, Sept. 22, free for soldiers and sailors. Grace George will be chairman of the occasion.

At the U. S. Government Hospital, Washington, Sept. 10: Edwin George, Jack, Wyatt and Scott, Lads and Lassies, Jimmy Lucas & Co.

The following are expected to enter the Liberty Loan Drive in behalf of Pelham Bay Training Camp: Jimmy Mack (Mack and Mack), Dell Chain (Hufford and Chain), Violini, Brazil, Harry Partle, Johnny Golden and George Schlottler, the two last being pianists.

A. J. Parkin, a song leader who is visiting the Army and Navy training camps in the interest of the Committee on Training Camp Activities of Washington, conducted the boys in singing at the Naval Air Station, Cape May, N. J., Monday afternoon. These affairs will henceforth be held three times weekly.

Raymond J. Fuller, machinist's mate, first class, and John Mahaffey, gunner's mate, third class, attached to the Naval

Air Station, Cape May, N. J., will sing for the Fourth Liberty Loan Campaign in the Fourth District, which comprises Philadelphia and vicinity.

Following is the list of volunteers for the War Hospital Entertainment Association for the past week:

U. S. Marine Hospital, Stinson Island, N. Y., Sept. 12: Coby Barker, Byron and Vincent, Bettie Eldert, Lewis and Ives, Bert Hanlon, Prince and Butt. U. S. Army Base Hospital, Camp Merritt, N. J., Sept. 12: Max Steinford, Baby Gladys, Dunninger, Musette, Mack and Lynn, Rae Mann.

U. S. A. Embarkation Hospital, No. 3, Hoffman Island, Sept. 16: Wallace Bradley, Larry McPhail, Pelham Foxo —Weiss, Levy, Feldman and Squires, Raymond Herman, Foy, Brazil and Adams, Jack Keller, Dell Chain, William Ahearn, Downing and Violini, Mack and Lynn, Sidney Phillips, Jimmie Fox and George Wulffing. The same bill being given intact on the same day at U. S. General Hospital, Fox Hills, S. I.

Pelham Bay Training Station, N. Y., Sept. 16: Agnes Smith, Rae Mann, Baby Gladys, Betty Eldert, Mabel Barbin, Coby, Musette, Jack and Dora Crisp, Willie Weston.

Pelham Bay Training Station, No. 1, Hoboken, N. J., Sept. 17: Fern Hollis, Alfred Jackson Dates and Finley Helen Lederer, Nora Allen and Co., Madam Van de Zante, Mabel and Johnnie Duro.

Aviation Field, Sept. 18: Lillian Bradley, Halsey Mohr and May Fields, Victor Moore, Dunham and Edwards, Beatrice Kay, Sergeant Aylen, Ethel Broaker, Polly Moran.

EMPEY A PRIVATE IN TANK CORPS.

Arthur Guy Empey is back in New York. Empey, who won his sergeantcy with the Canadian troops, was commissioned a captain in the U. S. army, but President Wilson a few days after revoked the commission through a new ruling that had become effective. Empey, it was stated, cast reflection upon the newly drafted members of the army in a certain speech in a Washington hotel. This speech deflected.

Empey is going back to the trenches as a private in the U. S. Motor Tanks Corps.

Empey and one of the motor tanks will take an active part in the forthcoming Liberty Loan "drive."

PELHAM THEATRE HELD BACK.

Plans for the theatre for the Pelham Bay Naval Training Station have not yet been decided on. The blue jackets cleaned up \$40,000 with their show "Biff Bang" at the Century for the purpose, but the lowest estimate they have secured for the building of a theatre is \$60,000.

It is now being considered to build a stage with complete equipment at one end of the indoor drill building. Practically the only work necessary would be from the proscenium arch backwards, but that will cost \$30,000. That plan has not been definitely accepted because of the possibility of bad acoustics.

ANOTHER SAILORS' SHOW.

Chicago, Sept. 18. Sailors of Great Lakes Training Station will stage another show, "The Great Lakes Revue." The book is by Dave Wolff and the lyrics by James O'Keefe, U. S. N. These are the authors of "Leave it to the Sailors," which recently played to a big success at Chicago.

"The Great Lakes Revue" will be produced at the Auditorium Sept. 30, for the benefit of the Navy Relief Society and the hospital at Great Lakes.

VAUDEVILLE

"THE SKIRT" SAYS—

(Speaking of Women—mostly)

By THE SKIRT

The Colonial may be short on audience, but it sure is long on orchestra. That little band of men there in Class 1A. The opening act this week, the De Marcos, finds the girl in a stunning polo riding suit consisting of white trousers and green coat. There was a soft felt hat and white stock. Now that Pearl Regay has found a place in vaudeville she can go much higher either alone or with another partner. Lester Sheehan isn't the foil for Miss Regay's acrobatic style of dancing. And also Miss Regay is already careless in her dressing. The green metallic cloth and mauve skirts hangs very badly, also the socks could be left to her smaller and thinner sisters. An old fashioned taffeta hooped dress looked gray in the amber light. Miss Regay's dress was of peacock blue chiffon bordered in silver. The skirt had one pointed flounce. There was a belt of red and a large hat faced in pink. This girl will wear watching.

Marcus Loew deserves niche in the theatrical Hall of Fame for his latest achievement, the Metropolitan Theatre in the heart of New York. The theatre is more artistic, and many times more artistic, the act must be very poor not to go well in such sumptuous surroundings. Anna Case, of concert fame, opened the lengthy program, swathed in peacock blue chiffon. The gown was ankle length and made in long straight lines. Mollie King, also an added attraction, was most becomingly gowned in white chiffon. The skirt was long and tight, making one wonder how Miss King would dance. But an opening at the back was cleverly done over an accordion plaited petticoat. Narrow blue and white ribbons bounded the hips and bell sleeves. Two young girls of pleasing appearance are the Brown Sisters, in the regular bill. They wore white cloth skirted skirts with middie of white jersey and pole caps with a huge pom-pom. The young woman of the Jos. E. Bernard sketch wore an evening frock of last year's vintage. You know, the pussy-taffeta with puffed hips. Anna Chamber was in the palest of mauve taffetas. The tight fitting bodice accentuated her waist line and the skirt was short and full with narrow ruchings of coral chiffon. She also had a poke bonnet and kerchief bag.

Valeska Suratt, doing the Purple Poppie in the clothes of last season, headlines at the Palace this week. The champagne-colored dress was as old with the velvet gown of purple underneath. Miss Suratt looks very well even if a little stouter.

Ruth Royce looked better after discarding an unbecoming affair. Her white lace dress had a drapery of mauve metallic cloth with a short jacket trimmed in silver fox and faced in green. George White of the nimble feet has assembled a quartet of beauties whose clothes border on the bizarre, but are costly. Dorothy St. Clair was in a silvery frock of mauve lined in navy blue. There were two front panels and a short cape. Lois Leigh wore short blue pants with a drapery of cerise. A large hat was trimmed high with osprey. Ethel Delmar wore Turkish trousers of white chiffon banded in pearls. Tot Quarters looked very well in a gold satin affair made with long trousers and a short draped skirt. The facing was red with bands of black. A new idea in a short hooped skirt was carried out in mauve, having a double skirt. A short pale green frock was oddly made with long sleeves. A short red satin frock was the only ordinary costume in the

White act. The black panne velvet of-fice frock had a steel apron. Hilda Wolfus (of Williams and Wolfus) so thin it must be, after discarding an eccentric fur dress appeared in a red velvet gown with indifferent. A large cerise hat was faced in purple. For the cerise and purple combination we have Miss Suratt to thank, but Miss Suratt threw it into the discard many months ago. The Boyarr Troup in Russian dancing in native costume make us wonder will the end of the war see changes in that style of dress. If it does it will be one of the many things to be thankful for.

NO CHANGE IN TAX RULING.

The ruling given out last week from the collector of internal revenue ("Big Bill" Edwards' office) presents no new phase in admissions taxes. The ruling was to the effect that all tickets sold but not presented at the door must be accounted for and the tax on them paid.

This has been the procedure, the collector's office checking up from the house statements when necessary. The law states that the box office statement must include all tickets sold (also passes) and the total tax paid monthly, from the total box office statements. The ruling of last week applies to the sale of tickets for dances, balls and so forth. Some of those affairs have not been accounting for tickets sold and not used and the collector seeks to bring forth the admission tax on the total.

CIRCUS AT CAMPS.

The United States Government has awarded the contract for putting on the big Liberty Circuit circus to Perry & Gorman, circus promoters, of New York. It has long been the plan of the Bureau of Camp Theatrical Activities to include a first-class circus in the list of attractions offered to the men in the various training camps. Among those already engaged are Captain Keith and Lions, Drake's American Circus, Flynn, Herberts, Japanese Novelty Circus, Smith's Dog Circus, Bello Family, and 16 other attractions.

The circus will start late in October on a 16 tour comprising the 32 theatres on the Liberty Circuit.

FAIRS DOING WELL.

Despite conditions, the fairs and especially those in the east have recorded amazing attendance figures. Even the fair of the White City fairs this fall have fared exceptionally well.

OKLAHOMA CITY SETTLED.

The Oklahoma City theatrical stage labor matter has been closed up, with a wire received Tuesday by the York I. A. T. S. E. executive that a satisfactory settlement was reached. Oklahoma City came in for its share of attention when the White Rat was having their strike trouble. O. C. for some weeks being the battleground of the Rats.

Failed to Register.

Lowell, Mass., Sept. 8. John J. May, an employee of Barnum & Bailey Circus was arrested here for failure to register last Thursday. He is 35 years of age. This was the first arrest under the new registration law.

Another "Mutt & Jeff."

Gus Hiss is organizing a "Mutt and Jeff" company, which opens at the Walnut Street Theatre, Philadelphia, Oct. 14.

NORFOLK'S LIBERTY THEATRE.

Norfolk, Va., Sept. 18. The city has the distinction of possessing the first Liberty Theatre within city confines and the house is the first one jointly designed for the exclusive entertainment of sailors and soldiers. The new house, an unused armory, opens tomorrow night with "Nothing But The Truth." Norfolk has 25,000 men in camp and aboard ships. Secretary Baker and Secretary Daniels appealed to the mayor to secure some building for the men's use. Admiral McLeary appeared before the city council and permission to use the armory was granted. Five sailors were detailed to assist Edward M. McWilliams (known in vaudeville as Jim McWilliams) to make the needed alterations.

The new Liberty Theatre seats 3,000. There is a balcony and ample dressing rooms. It was remodeled at a total cost of \$2,200. Donation of apparatus and material were made by merchants and others. Admission is 15-25.

Norfolk is both a military and naval base.

CARNIVAL WOMAN ACQUITTED.

Paris, Ky., Sept. 18. After she had proved that she had been attacked by Neal Parker, of Paris, before she shot and killed him, Mrs. Pauline Fleeman, an attaché of a carnival company which showed at Paris, recently, was acquitted at her examining trial before County Judge George Batterson.

PLIMMER PICKS UP THREE.

Walter J. Plimmer has added three houses to his book, his string now numbering 19 in all (not counting the John H. McCarron houses. The additions are the Olympic, Brooklyn; Park, Utica, and Cataract, Niagara Falls.

The Utica house was recently taken over by the Goldstein Brothers, of Springfield, who control five theatres in Massachusetts, supplied through the Loew office. The Park opens with the new booking next Monday, with Charles E. Faust (formerly manager of Foll's, Waterbury, Conn.) The Olympic, Brooklyn, was formerly booked through the U. B. O.

Mr. Plimmer is now also handling the Sunday concerts at the Olympic, New York and the Holyoke Theatre, Holyoke, Mass., which plays stock during the week.

SOUSA'S WEDDING MARCH.

John Philip Sousa has at last made it possible for the words "made in America" to be placed after the wedding march. The familiar Lohengrin tune is of German origin, so the bandmaster-composer has composed an "American Wedding March," which will be published very early.

Music critics say that it surpasses the other two standard wedding marches in excellence.

STOCK IN WILSON.

Chicago, Sept. 18. Mrs. Mitchell Licazli, widow of the late manager of the Wilson Avenue theatre, after a conference with Walter Buhl, acting manager of the house, decided on the policy of the house. For the present—until Christmas, at least—the house will continue playing stock, with Olive Templeton as the leading woman.

May Ward's Own Camp Show.

May Ward heads her own company, starting over the cantonnements Sept. 23, with the first date the Liberty, Camp Devens, Mass. The attraction is a musical comedy called "A Night on Broadway," the old Murray and Mack piece. There are to be twelve girls in the chorus with the cast in addition, including Jack Jennings, Jack Collins, Al Rogers, Joe Hillard, W. I. Clark, Ed. Emerson, Eli-nore Young, Josephine Saunders.

ILL AND INJURED.

Iden Payne was taken to the Finishing (L. I.) Hospital, Sept. 12 and operated upon for appendicitis. He is recovering.

Bob Conkey (Dunro's Show World) is out of the hospital, recovering from injuries sustained in an accident last week.

George Davis is in Bellevue Hospital, New York, treated for injuries about the head. He was visiting friends on West 46th street and fell down stairs. Grace Sachs (Billy Watson's "Beef Trust") was taken ill on the way to Toronto last week, and is now confined to her hotel in care of a physician.

Kathryn McConnell (song and dance revue) is suffering from a nervous breakdown. She will be confined to her home in New York, for at least a month.

Mary Asquith, the play broker, seriously injured two years ago, is now confined to her home ever since, is now able to make occasional visits to her office.

Peggy Podols, private secretary to Charles Freeman (W. V. M.) was run down by an automobile last Saturday. Both limbs were fractured. Miss Podols was taken to the West Suburban Hospital.

Dieke Non (Norton and Melotte) tripped over some steps last week, injuring her ankle. The girls had to cancel the Majestic, Chicago, this week, turning to New York, awaiting Miss Norton's recovery.

John J. Collins is in the Knickerbocker Hospital, 131st street and Amsterdam avenue, with some severe bruises, but no bones broken, as a result of an automobile accident. Wednesday night last week. Mr. Collins, alone in his car, was driving along Central Park West. At 108th street, the steering gear broke, and the car ran into a lamp post. Mr. Collins expects to leave the hospital within 10 days, though the physicians are of the opinion he may be there longer.

IN AND OUT.

Colonial program changes had Miss Merle and Co., and the Kirksmith Sisters out this week, with the Demacos replacing the former and Collins and Hart the latter.

The Flemings could not open at the Orpheum, New Orleans, this week, through a Draft call. Pope and Uno were impressed into the bill, booked from the Chicago office of the Orpheum Circuit.

When Serg. Victor Gordon was obliged to leave the Arcade, Jacksonville, bill last Friday, Miss Marshall, of Wayne and Marshall, filled in the vacancy by doing a single turn. The duopoly act also appeared on the same program.

Dugan and Raymond did not open at the Hitt, Ave. This day. One of the crates holding the act for auto was not off the sidewalk at 11 p. m. Dugan registered a complaint. Later in opening the crate he slammed the cover back, striking the property man in the leg, the latter letting out a yell. Billy Quaid, who was backed stage, requested Dugan to be more careful and quiet. Dugan remarked he'd quit. Mr. Quaid agreed.

ENGAGEMENTS.

Tyrone Power, "The Little Brother." Forrest Vissani, "Bitter Night." George Harcourt, "Maytime." Joseph Graham, Emerson Players, Lowell, Mass. Elmer Thompson, Empire Stock, Lowell, Mass. Royce Garrick, to Beeman Players, Orpheum Theatre, Montreal. Colin Campbell, "The Better Ole," at the Greenwhich Theatre, by The Coburns. Helen Burns, "The White Horse," for the Ernest Truxett part in "The Very Idea." Ann McDonald, Herbert Ransome, Thomas Coffin Cooke, to support Bertha Kallish in "The Riddle Woman."

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Walter J. Plimmer is booking Harry Traub's Olympic, Brooklyn, playing six acts.

Joe Willard ("Alabama Coon") has changed his name to Joe Worth.

The Cohen theatres at Newburgh and Poughkeepsie, N. Y., are playing five acts on a split week.

Max L. Rich, professional manager of the Douglas-Newman company, has joined the professional staff of Stern's.

The Frairs gave a dinner to Jack Lait last night (Thursday) at the Monastery.

Mr. and Mrs. Joe Laurie have loaded their new son with the name of Joseph Bryant Hughes Laurie.

The Central Theatre at 47th and Broadway is being managed by Walter Rowland. The box office is in charge of women.

On Yom Kippur Al. Jolson bet \$12,000 on a horse at 2-1 and cashed. He is said to be some \$70,000 ahead of the ponies since last summer.

Stock companies in the camps, where the latter are in isolated sections, will be taken charge of by George Sargent in the west and Harry Lorch in the east.

The Stage Women's War Relief, 366 Fifth avenue, New York, is seeking Margaret Carrie Allen, or Carrie Margaret Allen, a dancer. They have news of interest for her from France.

Meryl Prince and Girls were obliged to open at Loew's, Montreal, last Monday in their street clothes, their trunks being delayed between Buffalo and Montreal.

"The Man They Left Behind" is the title of a new drama presented for the first time on Monday night in New Haven. Arthur C. Howard is sponsor for it.

A trunk belonging to Pauline Price was taken from the basement of the Irvington Hall Apartments, 33 W. 51st street, New York, by mistake. The person having it may address Miss Price, in care of VARIETY, New York.

Mr. Fradkin (Fradkin and Jean Tell) corrects the report of his appointment as conductor of the Boston Symphony Orchestra to that of having been commissioned concert-master of the organization.

The Colonial, Erie, Pa., booked by the United Booking Offices, is the only house now there playing regular vaudeville. The Majestic, last season booked through the Lorch Circuit, has taken up another policy.

Louis K. Sidney, who has managed the Jamaica Theatre for William Fox

since it opened, has resigned. Sidney, if he quits the Jamaica post, may go with one of Fox's other theatrical interests.

Charles E. Chapin, managing editor of the Evening World, who on Monday afternoon killed his wife, was once in vaudeville, doing a turn with his wife. His first newspaper work was with the Chicago Tribune some 30 years ago.

Frank Gorrings, for many years a partner in Daw's Steamship Agency of Green street, Leicester square, London, has taken over the business. The new title of the firm will be Gorrings's Shipping and American News Agency.

The Owl, Lowell, Mass., under the management of R. S. Averill, which opened the season with pictures, has changed its policy to split week vaudeville. The Eastern Amusement Co. will do the booking.

Carlotta Monterey, featured several seasons ago on the road in "The Bird of Paradise" and since retired, has returned to the stage. She is appearing in "The Barnum", playing the role of the jealous circus rider.

Lester Seger, formerly assistant treasurer at the Winter Garden, until he lost a leg in a Brooklyn "I." accident, is now treasurer of the Bijou, replacing Herman Light, who is in the Navy.

The Treasury Dept. has sent out a notice warning Liberty Bond holders against exchanging their bonds for stocks and bonds of various "wildcat" corporations. The notice is larger, but whose actual value is little or nothing.

The reports that Octavie Belley who sings in "Fiddlers Three" at the Cort under the name of Tavia Belge is of German nationality is denied by Pierre Mati, the Belgian Consul, who states he knew the young woman and her parents in Belgium.

The San Francisco union matters with the theatres was settled with the men agreeing to 50 hours weekly instead of the former 48, while the managers raised wages to \$45, with departmental matters securing a proportionate advance.

On one of the midnight roof gardens the other evening while some comedians were on the floor, a man in the audience called out, "Why are you not in uniform?" It caused some commotion and the disturber, together with a friend, were ejected.

"A Daughter of the Sun," which Ralph Kettering wrote and which toured the erstwhile International Circuit, has been put together for an independent road tour, eastern bookings now being made by the western men sponsoring the show.

Thomas Whalen, a deputy license inspector during the Mitchell regime, and retained in the Commissioner of Licenses' office under the new city administration, is looking up the theatrical offices around Times square for the new commissioner.

Another new war song is coming direct from the trenches. It is called "Chateau Thierry," by William A. Willander, Brooklyn, who was with the U. S. troops when they captured that point. It's a typical war song, with an "on to Berlin" lyrical phrasing.

Mrs. Bert Levy is awaiting passports prior to sailing for England to be at the grave of her son, recently killed while a member of the Royal Flying Corps. The Privy Councillor of the King of England has written Mr. (Bert) and Mrs. Levy regarding their boy.

The Princess, San Antonio, playing vaudeville for five years past, booked by the Interstate Circuit, is now playing musical comedy stock with a Woolfolk company of 32 people engaged for 13 weeks. The interstate is booking only its own house, Majestic, at present.

Harold Williams, who has been a general organizer on the executive staff of the I. A. T. S. E. for some months past, has resigned, with no successor yet appointed. Williams, prior to taking up the organizing job was one of the executives of local 310, N. Y. M. P. O.

"The Ballet Classique" people are reported to have been left in the middle west Sept. 7 without salary or transportation, through the manager departing without notice. The act was engaged to play fairs for four weeks at \$700 weekly. He left on the last day of the fourth week. There were 10 in the act.

At a recent meeting of the Playwrights' Club the following officers were elected: Robert Stoddard, president; Gustav Blum, director of the East-West Players, first vice-president; Tadema Bussiere, second vice-president; Leo Siedman, secretary-treasurer; Miss E. Ferne Hague, recording secretary; Robert L. Beecher, general press representative.

Mrs. Basil Clarke, known as the "modern Paul Revere," is now on the staff of speakers connected with the Commission on Training Camp Activities. The speakers are under the direction of A. W. Travers, the commission's publicity head. Mrs. Clarke recently returned from Belgium, where her husband's property had long ago been confiscated by the Huns.

"Tell That to the Marines" was originally a war picture slogan used by James Montgomery Flagg in painting a poster designed to boom marine recruiting, but it has now reached the stage, with a production underlined by Adolf Philipp for the new season at the Yorkville. Philipp and Edward A. Paulton have collaborated upon the "Marines" show which will be produced next month.

Frank Whitebeck, manager of Poli's, Scranton, Pa., has resigned, having been appointed a Y. M. C. A. hut secretary going to France. He will be replaced at Scranton by John McCarthy of the Plaza, Bridgeport, also a Poli theatre, while Mr. McCarthy's brother, James, now assistant manager of Poli's in Bridgeport, will move over to take charge of the Plaza. (Alonso wanted to bet that that would be mixed up when it came out in type.)

Bertha Kalich and her company, through the courtesy of Oliver Morosco, will give a full dress rehearsal of the Charlotte E. Wells-Dorothy Donnelly drama, "The Riddle Woman," on the stage of the Morosco to-day (Friday). The complete cast includes Robert Edison, A. F. Anson, Albert Bruning, A. MacDonald, Frances Carson, Beatrice Allen, Beatrice Miller, Betty Bouton and Herbert Ransome. Next week, this attraction will be presented by George Mooser at the Belasco Theatre, Washington, and on Oct. 8, the New York engagement will begin.

A former American soldier, Corporal Bittner, is no longer with the William Shilling act, "On the Western Front," Bittner having twice failed to appear for performances, one while the act was playing Baltimore and again when the turn reached Washington, with Shilling forced to substitute another man. Bittner is not an actor, but Shilling, in framing the offering engaged a number of local soldiers.

VOLUNTEERS OVER THERE

VARIETY Will Maintain a Permanent List of Artists Who Have Gone Overseas as Members of America's Over There Theatre League Units to Entertain the American Expeditionary Forces in France. Additions to the List Will Be Made After Each Succeeding Unit Sails. The Name of Teams are Printed First, Followed by Individuals in Alphabetical Order. Recent Departures Are Indicated by * After Names.

- IRENE FRANKLIN and BURTON GREEN
- WILL CRESSY and BLANCHE DAYNE
- TONY HUNTING and CORINNE FRANCES
- JAMES F. KELLY and EMMA POLLOCK
- THORBE WHITIST and RENE DIETRICH
- JOHNNY CANTWELL and RETA WALKER
- HENRY MARCUS and EDWARD WHITEELL
- MARY McFARLAND and MARY McFARLAND
- MABELLE ADAMS* HARRY ADLER
- NELLIE ALLEN
- ALFRED ARMAND
- LUCIE BABCOCK* VERA BARSTOW
- GEORGE BOTSFORD
- ELIZABETH BRICE
- MARY CAMERON* LOUISE CARLYLE
- BESSIE CARRETT
- HOWARD T. COLLINS
- JACK COOK
- KATE CONDON
- HELENE DAVIS
- DOROTHY DONNELLY*
- LEO DONNELLY
- MILDRED EVANS*
- AMPERITO FARRAR
- MRS. FARRAR
- MADELINE GLYNN
- WILLIAM GOULD
- THOMAS J. GRAY
- GILBERT GREGORY
- GRACE HENRY*
- RAY HORTON
- WILL J. KENNEDY
- DAVID LERNER
- DANIEL C. McIVOR
- LIDA McMILLAN
- EDWARD MARSHALL
- MARGARET MAYO
- LOIS MEREDITH
- GEORGE AUSTIN MOORE
- WILL MORRISSEY
- PATRICIA O'CONNOR*
- PAUL PEARSON
- PAULA SHERMAN
- BERT SNOW*
- HENRY SOUVAIN
- RAYMOND WALKER
- INEZ WILSON

Samuel Shipman bought two seats for Monday night's performance of "Friendly Enemies," which he wrote with Aaron Hoffman, Dave Newman the ticket broker charging the writer the regular price of \$4 per ticket. Newman was surprised when Shipman "kicked in" at the heavy premium and remarked that Samuel was his idea of a "real author." Shipman said he could have obtained two seats from Martin Herman, but that he wanted to give the "boys" a chance, meaning the "specs." Sammy's generosity was superinduced through having been taught "stud poker" last Saturday night. It cost his tutors \$300 to teach Sammy the game, he picked it up so fast. Hereafter, says Mr. Shipman, playwriting will be his sideline.

LEGITIMATE

TRAVELING STOCK COMPANIES
FORMING FOR WESTERN CAMPS

Harry Lorch Appointed Stock Supervisor. Far Western Camps Need Continuous Entertainment. Stocks Will Remain Three or Four Weeks at Each Stand. Camp Lewis Charging \$1 Top, High Camp Scale. Doing Around \$1,400 Nightly.

Plans for the extension of stock companies in the more widely separated cantonments are being made. Three or four stocks will be added to the number already playing.

Harry Lorch (formerly press agent for the Butterfield (Michigan) circuit, and recently manager of the Liberty Theatre, Camp Pike) has been appointed stock supervisor. He has started on a tour of the central and western camps to look over the situation. Mr. Lorch will be permanently located at the New York office of the Commission on Training Camp Activities, and will work in conjunction with George H. Sergeant. The latter is on the coast and is handling the stock now running at Camps Kearney, Fremont, Cody and Lewis. At the latter cantonment legitimate and vaudeville are being played. Attractions recently playing Camp Lewis have enjoyed excellent business, getting around \$1,400 nightly at \$1 top, the biggest scale of any of the Liberty Theatres.

The far western camps have suffered from the difficulty of supplying continuous attractions, mostly because of prohibitive railroad jumps. Occasional shows are obtainable on the way to and from the coast, but not in a sufficient quantity satisfactory to the Commission.

One of the larger booking offices recently offered no less than 15 attractions for one of the camps, but no action was taken because of the stock plans. The present plan calls for alternating the stocks, forming a sort of circuit, each company remaining three or four weeks in one camp.

BARNES-SHUBERT CASE.

The early part of October has been set for the T. Roy Barnes-Shubert Theatrical Company trial, in which the former is suing the Shuberts for \$2,900 damages for breach of contract.

On or about Sept. 12, 1917, Barnes alleges, through his attorney, Nathan Burkan, he entered into contract with the producing firm, whereby he was to assume the leading comedian role in "Oh Justine!" The contract stipulated Barnes was to get \$550 weekly for the first 12 weeks and \$600 a week thereafter during the show's run. Another clause guaranteed the plaintiff that he would be kept working 15 consecutive weeks.

Barnes alleges that the letter of the contract was not entirely lived up to and estimates the damages caused him to the extent of \$2,900.

CHICAGO SCALPING BAD.

Chicago, Sept. 18. The scalping situation in Chicago is about on a par with the political situation in Russia.

When the city legislated the separation of the theatres and the scalpers, some of the former, with a view to holding their important hotel trade, raised prices to enable them to pay the brokers a commission on sales.

Something has gone wrong with the hotel trade. The scalpers are said to be selling one-third as many tickets as they sold at this time last year, and business growing worse all the time. This in spite of the fact that Chicago now has 12 attractions of high aver-

age quality as against eight for this time last year.

One of the most active scalpers in town, who last season sold an average of 20 tickets each for Saturday nights for standard attractions, did not sell a single ticket last Saturday for one of the most popular attractions in Chicago.

LYRIC ON RENTAL.

"The Unknown Purple" which opened at the Lyric, Saturday night last, was heavily "bought" by the ticket agencies, who looked on the show as the most popular attraction in Chicago.

Roland West has taken the house on a rental basis, extending for six weeks. At the end of the period, if the show is deemed a success, a somewhat different rental arrangement is called for. This limits the Shuberts' interest in the percentage, it being stipulated the house share shall not exceed a fixed sum.

CALLAN IN LEWISTON.

Lewiston, Me., Sept. 18. Jeff Callan, very popular here, returns to the city as manager of the Music Hall, for the United Theatre Co., a corporation holding important men in its directorate and with several theatrical interests. George L. Appleby is to have charge of the concern's local Strand.

The music hall will play vaudeville and probably pictures. Mr. Callan's popularity and experience caused his recall. He was in charge of the same house years ago when the Keith people operated it. Lately Mr. Callan has been a Keith manager in New York City.

"Man With Club Foot." Spy Drama.

London, Sept. 18. Grossmith & Laurillard will shortly put into rehearsal "The Man With a Club Foot," a spy drama by Valentine Williams, who, before the war, was the Daily Mail correspondent in Berlin and is now a lieutenant in the Irish Guards.

The leads will be played by Arthur Bourchier and Alice Crawford, the latter the author's wife.

"Purple Mask" Transferred.

London, Sept. 18. "The Purple Mask" was transferred from the Lyric to Prince's, Monday night, making way for Doris Kean's production of "Roxana," which opens tonight, after a successful trial at Eastbourne.

Gladys Cooper's Holiday Over.

London, Sept. 18. Gladys Cooper has resumed her role in "The Naughty Wife" at the Playhouse after a holiday.

"ONE OF US" MOVING.

"Maytime" is to be allotted still another house, according to plans early this week, which called for it changing places with "One of Us."

The Jack Lait comedy is due to go into the Broadhurst and "Maytime," nearing the end, of its run (but still netting a profit) is to enter the Bijou.

If the change is made it will have been the seventh Broadway movement for "Maytime."

SHOW WITH ONE SET.

Max Spiegel entering further into the legitimate field is making his first production. This is a new musical play aimed for \$2 but to be first sent on the road. It will carry but one scene. This is of rather costly nature, of satin hangings, P. David Ackerman having designed the "set" especially with the road purposes in mind. The entire production can be carried in three or four 12-foot crates and half a dozen trunks and in a pinch can be easily checked if a baggage car is not available.

Last season Mr. Spiegel purchased "Furs and Frills," sent out on tour with Richard Carle, the piece coming in with a loss. This season the attraction has been making money. The first week out netted a profit of \$2,600. Carle is still with the show.

"OH, YES."

The title for the new Princess musical play, written by the trio, Bolton, Kern and Wedekind, is "Oh, Yes." Eliott, Constock & Co. want to retain the first word of their last two Princess successes, "Oh, Boy" and "Oh, Lady, Lady."

The new play which has Joseph Santley heading the cast, is due to open Sept. 30. This is the firm's usual procedure of keeping the other Princess plays out on the road four or five weeks before bringing them to Broadway.

SHOWS IN PHILLY.

Philadelphia, Sept. 18. The legitimate houses offered a rather poor assortment of attractions for the Yom Kippur season with only one new opening. This was the comedy, "Not With My Money," at the Broad with Lucile Watson and William Morris featured. It carries the atmosphere of a "Get Rich Quick Wallingford" but does not contain the snap and vigor of the George M. Cohan piece. It has been well put together and with the exception of a draggy first act is rather pleasing entertainment. The piece is by Edward Clark, who found his inspiration in a story called "Face Value," by Edgar S. Franklin. It was received with warm admiration by a small audience Monday night. The prospect for a stay of any length are not bright though there is no announcement of anything to follow.

Charlotte Walker in "Nancy Lee" remains at the Garrick where the piece is drawing fair business and winning praise, particularly through the individual work of the star.

The rather sudden withdrawal of "The Girl Behind the Gun" left the Forrest without a regular attraction booked, and "Hearts of the World," which has had two long runs at the Garrick, was brought in to keep the house open. "The Girl Behind the Gun" was booked for three weeks, but did not draw up to expectations. The picture had a big house Monday night for a repeater. "Gloriana" is announced for Sept. 23.

"Chu Chin" is still getting all the big money in the Shubert houses. The production is now in its third week and playing around \$25,000. It is here three weeks more. "Leave It To Jane" is drawing only fair business at the Chestnut Street Opera House. "Business Before Pleasure" is drawing good business at the Lyric in its third week and "The Blue Pearl" is still at the Adelphi, where it is attracting only mild attention.

Business at the Casino and Trocadero playing burlesque continues to hold up to the big returns enjoyed since the opening of the season.

"Stop That Man" Started.

The Shuberts have started rehearsals on the new farce written by George V. Hobart. The title of the piece is "Stop That Man." The play is to feature Edwin Nicander and in the cast also is Consuelo Bailey.

"WOUNDED FUND" BY ITSELF.

Because of the large amount of its own work that the Actors' Equity Association has on its hands, it has been decided to vest the executive power of "Our Wounded Actors' Fund" in a distinct organization. The Council of the A. E. A., through Mr. Gilmore, the executive secretary, will further the growth of the fund. It is expected the "Our Wounded Actors' Fund" will soon rent its own offices. An executive committee has been elected. Daniel Frohman, president of the Actors' Fund of America, will represent that organization on the committee. Fanny Cannon has also agreed to act as representative for the Stage Women's War Relief.

Thus far, three \$1,000 contributions have been received from George Arliss, the chairman and founder of the "Our Wounded Actors' Fund," and two other actors who choose to remain anonymous. Smaller amounts are daily coming in. It is hoped that the fund will be in real working order by next week. Tuesday at a meeting of the A. E. A. was decided all members, male and female, doing war work, entailing financial sacrifice, shall be exempt from paying dues. Members serving on committee or relief organizations such as the Y. M. C. A., Red Cross, Knights of Columbus and kindred societies, will be put on the free list or have his dues refunded, on application.

JANE COWL IN NEW ROLE.

Washington, D. C., Sept. 18. "Information Please," Jane Cowl's new play, is one of the most entertaining seen in a long time. It should have a most successful run in New York. The reception accorded the star and the piece Monday night was enthusiastic.

Proving herself a delightful comedienne, Miss Cowl has gotten away entirely from the one with which she has become identified and her handling of "Lady Betty Desmond" will win the approval of the matinee girls as well as their more critical elders. The story has to do with a young matron, who believes that to carry on a flirtation with a callow youth, even so far as a trip to Europe with him, will arouse a little demonstration of affection from her husband.

The play is filled with delightfully clever and witty lines and Miss Cowl's portrait of an erratic, petulant and extremely fascinating young wife is a study in joyousness and irresistible feminine inconsistency.

The company is excellent. Henry Stephenson as the object of the young wife's flirtation who is just as willing to take the trip to Europe as he is to act the art of peace-maker between husband and wife, gave Miss Cowl a close run for first honors in the role of the amiable British roger. Orme Caldara, although a little "shaky" as the young husband, did no doubt, give a regular performance when he becomes thoroughly familiar. As a drunken reporter, Malcolm Duncan contributed a fine piece of character acting that received its full share of the approval. Smaller roles are particularly well played by Alan Brooks, of vaudeville, Blanche Yurka, Robert Benda, Viola Compton and Helen Salinger.

The play is a Selwyn & Co. production.

Arden and Gillingwater in Cast.

Edwin Arden and Claude Gillingwater have been engaged by Smith & Golden for their forthcoming production of "Three Wise Men" opening New York next month. The cast is not yet complete.

It will be the fourth production of this firm now playing, the others being "The Turn of the Mind," "The Right on the Road" and their current success, "Lightnin'" at the Gaiety.

FOUR NEW YORK HOUSES DARK DESPITE RUSH OF NEW PLAYS

New Season Starts with Deluge of New Pieces, But the "Unexpected Happens" and Quartette of Playhouses Are Closed—"Cut Rate" Booths Have Long List of Shows.

A quartet of Broadway houses are due for darkness although they were tenanted with shows at the start of the new season.

The Plymouth is dark, "A Very Good Young Man" having suddenly withdrawn last Saturday. The Longacre is also without an attraction, awaiting a decision regarding "Nothing But Lies."

"Crops and Croppers" will stop at the Belmont Saturday due to the illness of E. Eden Payne, who was operated on at the Flushing Hospital the night of the premiere and who was resting badly Wednesday. There were a number of alterations to be made by Mr. Payne and while the show was considered a good comedy, it is "cold" through the director's illness. His season will go on at the Belmont however, upon recovery.

"Jonathan Makes A Wish" will bow out of the Princess, the stopping time being Saturday. The house will remain dark until the Santley show arrives ("Oh, Yes"). There are a number of attractions tottering and will be replaced as quickly as successors are ready. "Mr. Barnum" is due to stop at the Criterion, its short season drawing surprise because of Tom Wise's appearance in it.

Eighteen attractions are listed in the cut rates, four, however, still sending balcony seats there. After 7.30 night seats for some of the bigger attractions are obtainable in quantity, most of that class of tickets being dumped in by ticket brokers who are left with an unsold "buy."

"Three Faces East" has jumped up as one of the season's big things and is now beating "Lightnin'" and running second only to "Friendly Enemies."

The list of attractions in cut rates is: "She Walked in Her Sleep," "Forever After," "The Woman on the Index," "Sinbad," "Penrod," "Where Poppies Bloom," "Over There," "Maytime," "One of Us," "Someone in the House," "Mr. Barnum," "Jonathan Makes A Wish," "Watch Your Neighbor," "Crops and Croppers," and "Some Night."

Balcony seats are available for "The Walk-Offs," "Under Orders" and "Another Man's Shoes."

BOTH RUSSELLS RECRUITING.

Col. Lillian Russell, U. S. M. C., and her daughter, Dorothy, are expected in New York this week to continue their recruiting work, Miss Russell working for the Marines, and Dorothy for the Sailors.

Col. Russell left their vaudeville tour Oct. 14 at Keith's, Washington.

"SOMETIME" CHANGES.

Ed. Wynn is replacing Herbert Cortell in Arthur Hammerstein's "Sometime." Wynn is under contract with the Shuberts, but the play planned for was considered undesirable and as the comedian was under a play or pay contract the arrangement was readily made.

Other changes in the cast of "Sometime" have been made, including the entry of Dorothy Bigelow, a society girl, who takes the place of Audrey Maple, while Harrison Brockbank has replaced George Rosener.

"Sometime" is aimed to go into the

Astor Sept. 30, but the date is not set as the piece may play another short out-of-town engagement.

If the Hammerstein show goes into the Astor, "Keep Her Smiling" will be moved to another Shubert house, the Drew comedy continuing to play to good business.

SHOWS IN CHICAGO.

Chicago, Sept. 18. Show business took an abrupt and decided tumble this week. With a number of New York's sure-fire hits of last season in town, the theatre-going public did not flock boxoffice-ward. The reason for this was the United States War Exposition, the premier attraction for all classes of theatre fans. Over a million people attended the war show in the two weeks it played Chicago, and there was a corresponding laxity of attendance elsewhere.

Fred Stone in "Jack O'Lantern" tops all the shows in town. The receipts at the Colonial for the first ten performances exceeded \$33,000. While there was a drop from this figure during the past week, business was reported good.

There were probably only four shows during the past week which made any money. These are the Stone piece, the Grant Mitchell "Tailor Made Man" play at Cohan's Grand, "Oh, Look" with Harry Fox and the Dolls at the La Salle and Ina Claire in "Polly with a Past" at the Powers.

Alexandra Carlisle in "The Country Cousin," quit Saturday night. Miss Carlisle was given most flattering notices, and the play appeared to receive unanimous approbation, but neither star nor play could withstand the clammy hoodoo attached to the house. The Blackstone will be dark until the arrival in the near future of "Tilly, the Menonite Maid," in which Patricia Collinge will be featured.

"Twin Beds" will succeed "Turn to the Right" at the Olympic next week, it will stay for a while, and will be succeeded in two or three weeks by the No. 2 "Three Faces East."

Chicagoans have to come through with \$250,000,000 on the Fourth Liberty Loan, and the drive is shaping up already. Managers are inclined to be pessimistic, therefore, concerning the business outlook for the immediate future.

The night stand people are also growling about business, not only from the box office point of view, but from the ever increasing cost of help, talent, paper and transportation.

The new draft will undoubtedly cut deeply into the ranks of all folks engaged in show business. This has a further tendency to encourage a slump.

SHOWS IN FRISCO.

San Francisco, Sept. 18. "Twin Beds" (Columbia) opened to good business.

"Why Marry" (Cort) holding up nicely.

"Hearts of the World" (Alcazar) picture, drawing fair.

The Hippodrome is playing to capacity.

COLLIER QUITTING SHOW.

It seems settled that William Collier will leave the New Weber & Anderson production, "Nothing But Lies," at the end of this week. The comedy is playing one-night stands, closing at Stamford, Conn., tomorrow (Saturday). Today (Friday) it is in Plainfield, N. J. The show opened at Washington a couple of weeks ago and played Atlantic City last week, securing very favorable mention.

While at the seashore, according to the managerial side, Mr. Collier commenced to tinker with the manuscript, especially his own role. The author, Aaron Hoffman, notified Weber & Anderson he would not permit any change in the play. Mr. Hoffman charged that Mr. Collier was "rewriting the show" to promote himself at the expense of the remainder of the play.

L. Lawrence Weber, George M. Anderson and Mr. Hoffman went to Atlantic City toward the end of last week. They remonstrated with Collier, who refused to play his role, as written, claiming he could improve it by his style. This resulted in a tilt between the four men with the understanding following that Collier is to leave the piece this week.

The show was billed to open at the Longacre Monday. Another attraction was being sought this week, with the possibility that H. Frazer's new North Bayes show, booked for Atlantic City next week, might be switched to the Longacre to open Monday.

Meanwhile "Nothing But Lies" will be brought in and Collier replaced, the company going out again after necessary rehearsals.

Weber & Anderson claim to have Collier under contract to reappear in his former success, "Nothing But Lies" for this season. They say they may decide to enforce the agreement and order Collier to take his former role in the "Truth" show on the road.

"FORCING" "UNDER ORDERS."

A new eight weeks' "buy" for "Friendly Enemies" was taken by the brokers, beginning Monday. This takes in the entire lower floor and several balcony rows, the total number of seats handled nightly being over 700. There has been a new AA row added at the Hudson, but is complained of as being too close to the front lights.

Coupled with the "Enemies" buy is a further handling by the "specs" of "Under Orders" at the Eltinge, also a Woods show, tickets from the Hudson being provisional to a purchase of tickets for the two-people play. The latter is not the large success hoped for, but helped by the agencies is turning a good profit. There is no premium asked for "Enemies," because of the deal including "Under Orders."

FRANK BACON'S "FIVE O'CLOCK."

Frank Bacon, co-author and star of "Lightnin'" at the Gaiety, has completed a new play in collaboration with Emmet Tilden. The play is called "Five O'Clock" and is founded on a story written by Mr. Tilden four years ago, which appeared in the "Smart Set" under the title of "The Detective."

Smith & Golden contemplate producing the piece early in November.

SHOWS IN LOS ANGELES.

Los Angeles, Sept. 18. Conditions here theatrically almost hopeless, with none of the show shops making any boasts of what monies were being taken in at the local box offices.

The Mason and Majestic are dark as far as legitimate stage work, picture doing only expense business when booked.

"Up in the Air" (Mason) after dropping a couple of thousand on its week here, has gone into the one-night stands, where advance reports indicate it will fare better.

"YIP, YIP" SPECULATING.

Camp Upton, Sept. 18.

While the successful soldier show, "Yip, Yip, Yaphank," by Sergeant Irving Berlin, has ended its amazingly successful engagement in New York, it is understood the Federal authorities took a close-up inspection of the manner in which blocks of tickets fell into the hands of speculators and that the men who profited in the soldier show pasteboards have not heard the last of their much censured action.

Officials of Camp Upton aver that even when Major-General Bell criticized the speculative aspect of the outside ticket sales the specs went right ahead and on the switch of the show sent to the Lexington where it remained for two weeks, after opening at the Century, the profiteering in the seats was continued without any regard of the good will of the camp, the service of the boys and the purpose to which the funds of the show were to be used.

District Attorney Swann also gathered evidence last week, where numerous complaints reached his office as to the specs' activities. Swann called several of the speculators before him. Some confessed they had charged and secured a seat as \$4 and \$5 a ticket for the "Yip" show.

W. J. Fallon, in a signed statement from the Tyson Company, printed in the "Globe," denied his concern had anything to do with "Yip Yip" speculating. He advocated a thorough investigation of the theatre ticket business and recommends a law against exorbitant prices, and agrees with the idea of limiting brokers to a strict 30-cent advance over the box office prices.

"FREEDOM," BIG PRODUCTION.

E. Lyall Sweete, the English stage director, who put on "Chu Chin Chow" for Elliott, Comstock & Gest, has written a propaganda play, said to be along heroic lines and calling for the appearance of 200 persons.

Mr. Sweete has been acting in Adolph Klabbers' "Helen With a High Hand," but recently withdrew to stage the propaganda piece which is to be done in conjunction with the Shuberts. The play called "Freedom" is rehearsing at the Century and may succeed "Sinbad" there.

COLORS STOCK A WINNER.

Chicago, Sept. 18. Much success has attended the regime of colored stock at Louis Weinberg's Avenue Theatre, formerly vaudeville.

The shows have been put on by the Lafayette Players. They have offered dozens of standards of attractions, including "Madame X," "The Eternal Magdalene," and "The Third Degree."

The house has played capacity every week of the half year the new policy has been in effect.

So successful has the policy been that Weinberg has announced that in all probability there will be no vaudeville at the Avenue this season.

JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of judgment.

Stroring Pictures Corp.—E. Rosenbaum, Jr., \$10.50.

Stroring Films, Inc.—Nat. Dist. Tel. Co., \$323.01.

George V. Hobart—R. W. White, \$539.00.

SATISFIED JUDGMENTS.

Hilador Pictures Corp.—A. Strong, Agent, \$1,138.24 (Jan. 25/18).

George V. Hobart—Joseph Stewart, Inc., \$327.00 (April 1/18).

RECEIVED.

Matthias Picture News, Inc. vs. George W. Smith.

Cody	Herbert Rike
Alcidale	Francis Le Mon
Lettelier	Albert Saxon
Sheriff	L. Melton Clodun
Alonzo Carter	L. Lunny Butte
Colonel Maure	William Seymour
John Maure	L. L. M. Gladg
Bill Collector	Butler
George Washington Gibson	Charles Jackson
Chief of the mine	John
Ficket-sellers	John Pratt and N. Gaud
Ennie	Phoebe Rees
Adelina Bontant	Carlotta Montford
Emma Morgan	Adeline Mitchell
Lavinia Warren	Queenie Man
	Frances Nielsen

If the incidents in "Mr. Barnum," a comedy of circus life, written by Harrison Rhodes and produced and presented by Charles Dillingham at the Criterion, are in any way correct, the entertainment is merely a char-

Mr. Barnum.....	Thomas A. Wile
Nat Morley.....	Richard Gorde
Kid Bailey.....	Clyde North
Daddy Price.....	Harold De Becke
Con Lonergan.....	Jay Wilcox
Props.....	Leavitt James
Lucien Porterre.....	Gaston Glas
Mr. Gerrone.....	Albert Sacke
Henry Scranton (General Tomh Thumb),	

"Moonshine" (2).
Dramatic.
17 Mins.; Full Stage (Special Set).
Palace.

It surprised some to notice that the title of Edmund Hayes' new playlet was billed over his name, especially so since Hayes is reported to have bought the sketch from Arthur Hopkins, the quoted price being \$5,000. "Moonshine" is the main billing. Mr. Hayes began "with" it, assisted by another player, Richard Hutchins, and Mr. Hopkins is credited with presenting it. Those who expected to see the long familiar comedian of "A Wise Guy" and "The Piano Movers" in a new laugh vehicle of low comedy lines were even more surprised. "Moonshine" is an extreme opposite. A playlet first presented at a Lambs Gambol, attracting attention at the time, it is an episode in the life of a mountain moonshiner, a type of Kentucky citizen that is a feudist, one who is brought up to distill illicit whiskey "make their own brand," not because they had wronged others but just because his father was a feudist and his father's father before him. The moonshiner, Luke by name, enters pushing ahead of him a man suspected to be a revenue agent and who has been roughed by the "boys" who caught him hanging around the stills. The old man calls him "Mr. Revenue" and tells him he has heard him killed, merely because he is a revenue agent. One of that kind named Jim Dunn had already put four of the boys behind the bars. The revenue man tells Luke that he has heard him killed and his killing of 12 of the Crosbys. Luke says that is a lie. He had only killed six. Then there were no more Crosbys. The revenue man tells Luke he is glad he is to be killed, for he had been trying to commit suicide for a long time, only he didn't have the nerve. His speeches of what might come after death and the urging upon the old moonshiner to let the stuff him out, works on the imagination of Luke, who at the finish not only refuses to kill "Mr. Revenue," but insists that his erstwhile prisoner give a hearty laugh, and lends him his horse to ride to town. Before leaving the revenue man writes his name on the only piece of paper in the shack, and when Luke finally spells it out, he discovers that the man who was to be killed, but whom he chased away was none other than Jim Dunn, whom the boys "wanted" so much. In other words the clever revenue agent had used psychology upon the crude mind of Luke and won out. "Moonshine" is interesting, which about lets it out. Possessed of a punch it might be lifted to heights. More than the story is the characterization of Luke by Mr. Hayes, who does a fine portrayal. He entered into the spirit of the role so earnestly that he grew a beard to make the moonshiner natural, and he certainly looks the part. The lighting can be moved out, but the act is played in a far too bright light for the interior of a mountain shack.

Lalitte Ward Davis.
"The American Girl."
16 Mins.; Two.
Hipp, San Francisco.

Lalitte Ward Davis, a young girl of pleasing personality, has a timely patriotic novelty, opening before a velvet drop and a "prop" book about seven feet high. The book represents the history of the U. S. as per the title on the cover. The turn consists of excerpts quoted from the Declaration of Independence and speeches of Presidents Madison, Lincoln and Wilson. Each period from the Pilgrims to the present is appropriately costumed with the changes being made quickly through stepping behind the book. For each speech, the portrait of the original speaker, president of that period, is revealed in the book. Her lines are spoken clearly and effectively.

Ed. Aveling.
"The Cheerful Pessimist" (Monolog).
17 Mins.; One.
Fifth Ave.

Ed. "Chappie" Aveling, of Aveling and Locke, when a rich girl from the west coast led Al Lloyd down the church aisle to the wedding melody, Al left Ed flat upon the theatrical highways. So Ed looked about him, wondering whether a "single" would suit him and then picked a very live one in the person of Aaron Hoffman to write a monolog. Ed very probably advised Hoffman along the lines deemed suitable, for the style of using initials in mentioning things and persons—mostly the latter—is retained. That is the only similarity to the patter when Aveling worked double and the material itself is all new, bright and laughingly funny. The only other feature retained is Ed's soft southern accent. He enters to a raggy tune and lighted cigar, doing a bit of "shimmering" until the orchestra is through. There is a reason, for he immediately launches into comment on the kind of a life a dancing fellow leads, who has a dress him in the morning, who "grazes" his horse and sends for his party suit and goes to work in the park, dines with a pretty girl, who bothers him while eating by holding his hand, goes to a show and then more dancing with pretty girls and finally home to the wife or four, only to wake up and do the same thing next day. How anyone could lead such a "horrible" life, Ed can't figure, he having been brought up by the highest judges. But they all have the same burn finish—go off and get married. Personally Ed thought he had had luck with women, for he was able to pick up more traps than the Salvation Army. Everyone he gets seems to be a W. S. (window stopper), who exclaims, "Oh look at the diamonds! Look at the shoes!" (That fellow looks like a flannel cake). One of his girls had the B. H. (birthday habit) and he looked her over and finally bought her a nice set of teeth. But he met a B. P. (big policeman), a kind of a sure shot, who told him to show a lot for your money. He had recently, however, met a real sweet, patriotic, nice, quiet and thrifty, a regular B. C. (boose camel), who drank enough last night to get her into the first two years of prohibition. She looked good to him. Ed said, after he had about 60 highballs. He finished with a rhymed affair called "The Kaiser of Hell," getting quite oratorical near the finish and letting his cigar go out. This seemed a bit out of tune with his other matter, but it does very nicely and went over with a bang at the Fifth Ave. There can be no question about the worth of Aveling's monolog nor his value as a single. He is "in" easily and has the best monolog of several seasons. Maybe his Draft Board will allow him to air it for a spell. *Ibex.*

Tozart.
Ok Sketching.
13 Mins.; Full Stage (Studio).

Tozart enters on a dark stage, dressed in semi-tramp attire. He finds himself in a studio and remarks he was in his better days a painter. He paints in oils, as the audience can see in canvases. Tozart talks with a slight Irish brogue. He also talks too much, for the conversation laddled out has no point. A recitation is mixed in with it. For a finish Tozart mentions his great picture, "Solitude," and says he will again paint it, rapidly sketching a winter landscape under the spot light. It secures some applause. For a finish, there is a deft manipulation of the paint brush, and when the touches are completed, the former landscapes spells out "God Speed Pershing to Victory." It's a big applause finish, for interesting bit. If Tozart can brighten and lighten up the earlier part of his turn, the finish will carry him over almost anywhere. He should run the act in about 10 minutes. *Sime.*

DeWolf Girls.
"Clothes, Clothes, Clothes" (Songs and Dances).
15 Mins.; One (Special Drop), and Full Stage (Special Set).
Fifth Avenue.

A "clothes" turn, as the title tells, and "clothes" for a vaudeville act is far from new. Nor do these acts that bear down so heavily upon the dressing, where girls only are concerned, seem to consider that in vaudeville among the audiences are generally an equal portion of men, if they do not more, often predominate. Men have no high interest in "clothes." If the girls look nice, that's enough. So in this sort of an act the principals may lose half the audience unless their material is strong enough to stand off the men's drooping. That is seldom so. Where the mounting is prodigious there is generally a deficiency elsewhere. Many an act has tried to brave it through on the "production end." This seems so only because the girls, formerly known as Capitola and Georgetown. They sing and dance, wear clothes, making a couple of the changes before the audience as interesting as the girls themselves may be attractive. The act is really a clothes cycle. The girls go from "one" before a special woodland drop and here they are costumed as Red Riding Hoods to display the changes in women's dress up to the present day. They do the latter in a curtained parlor scene, which contains a "maid" or so, one of the maids having a couple of lines to say by way of conversation. That was a big moment. But she got through it, not forgetting to take the receiver off the hook and leave it off. Then one of the girls came, waiting on, singing someone wanted her on the phone. After she had sung that around the apron, she went over to answer the call. So everyone knew it wasn't any more important as the girls, who sang the lyric and business made of it. There is a "clothes" refrain that runs through the act, ending up individual bits, even when in evening gowns, the girls danced to the Humoresque. When singing another song, when they also changed their hair-dressing to obtain a further "society" effect. The act has been made very dresy and the production is expensive, although the opening in "one" together with the drop were superfluous. The girls could start the act in the full set. It's a bit too much detail in these days of transportation and economy. Included among the costuming is a riding habit and a Quaker costume, also a boudoir outfit of flimsy material. The turn will have to have a showing before a big time house for a better line. At the Fifth Avenue there didn't seem to be enough backbone to the material to back up the setting and dressing. *Sime.*

Delano and Pike.
Juggling, Stunts and Acrobatic.
10 Mins.; Three.

Two men in neat summer attire are Delano and Pike. They open like other acrobats without saying anything, but start a good double dance, followed by some juggling and a dance by the taller man while continuing juggling the clubs. They close with clever acrobatic tricks that earned round after round of applause. The turn is pleasing and should do as opening or closing spot in the better house.

Jos. Dunn and Co. (1)
Wire Walking.
8 Mins.; Three.

Joe Dunn assisted by a girl have as neat a wire walking act as could be wanted for a spot on the big or small time. He goes through the routine with a snap and works as easily on the wire as if on the ground. The girl goes through a light routine at the opening and adds to the appearance.

Doris Dare.
Songs.
14 Mins.; One.
Fifth Avenue.

Doris Dare in a "single turn" seems to have especially written material. The striking part of the songs is that while the melodies seem reminiscent more or less (other than those melodies incorporated), they are very melodious. This aids the singer and Doris Dare aids herself, immeasurably. She has a good voice, decided personality, of the appealing sort, can certainly put over a number, is a pretty braver, and quickly reaches the house after appearing. Her first number has a descriptive opening of the usual sort, that she is there to do her best, which the billing foretold, and then goes into a popular number, a medley that sounds especially written. "Take the First Man That Comes Along" is a comedy lyric of good points and very well handled by Dare for the laughs that she received. The "Victrola" song is an idea that could be better worked out a bit in study, to give a record imitation in part, and there is a comedy in this. "The Older We Grow" is the weak sister of the comedy. The Fifth Avenue crowd failed to grasp it in toto. It also calls for a mature makeup of men and hair that could not be called wholly fitting for the young girl, although Miss Dare effected the change in woman's dress up to the present day. They do the latter in a curtained parlor scene, which contains a "maid" or so, one of the maids having a couple of lines to say by way of conversation. That was a big moment. But she got through it, not forgetting to take the receiver off the hook and leave it off. Then one of the girls came, waiting on, singing someone wanted her on the phone. After she had sung that around the apron, she went over to answer the call. So everyone knew it wasn't any more important as the girls, who sang the lyric and business made of it. There is a "clothes" refrain that runs through the act, ending up individual bits, even when in evening gowns, the girls danced to the Humoresque. When singing another song, when they also changed their hair-dressing to obtain a further "society" effect. The act has been made very dresy and the production is expensive, although the opening in "one" together with the drop were superfluous. The girls could start the act in the full set. It's a bit too much detail in these days of transportation and economy. Included among the costuming is a riding habit and a Quaker costume, also a boudoir outfit of flimsy material. The turn will have to have a showing before a big time house for a better line. At the Fifth Avenue there didn't seem to be enough backbone to the material to back up the setting and dressing. *Sime.*

"That's a Bet."
Sketch.
19 Mins.; Three (Special Set).

Two women and a man working in a back room of a cafe set have a passable turn for the better small-time houses. The act is about a bet between a man and a woman to show that all women have hearts regardless of their position in life. It's a case of double-crossing one after another with the woman finally winning the money. The turn is too long, causing it to drag in spots; but the work of the three in that cast is fair. With a little more running smoothly it may make the smaller big-time houses.

Regal and Moore.
Talk and Acrobatics.
12 Mins.; One.
Fifth Avenue.

Very much like the former turn of Regal and Bender with the two corksing acrobatic tricks on the ropes at the finish sending the turnover with a smash. It opens with the two men singing about the different varieties of vaudeville, they doing nothing with this end until reaching the acrobatic portion where they are at home. One sings rather well for an acrobat and both talk in a rather nice way, also considering. Their finish for the first section is weak but draws enough to allow them to return for their real act, which is the encore of those two tricks, that will carry them across anywhere. *Sime.*

"Pretty Baby" (19).

Musical Tabloid.
43 Mins.; Full Stage and One.

"Pretty Baby" is what is known as a musical tabloid. It appears to have been produced for the smaller vaudeville houses, and will be successful there if judged by the manner the Fifth Avenue audience took to it last Thursday matinee (its opening show at that house). There are four principals, two women and two men, and a chorus of 14 girls. Several of the chorists look real young and a few of those are pretty. There is a straight man who does well enough as such, but the dependence of the turn is in a juvenile, a comedian, who has no material of his own to work with, nor has he acquired an individuality or individual style. At the opening as a butler and always wearing his hat, even in a parlor, his style for the most part, in dressing and action recalls Victor Moore, barring a Frank Tinney bit of speech. Popper he is the leader of a bit in "one" during a change in the sets when the old burlesque piece of business of the "pocketbook" and "3000" was given, to the huge amusement of the audience. No special name should attach to the "Pretty Baby" company for digging up this old song, since "The Follies" two seasons ago found it convenient for work that \$2 show. There's no "hook" other than the frayed thread of the flirtatious husband who tells his wife there is another fellow of the same name, and so on. Neither is there any special music. Popper he is the leader, sung fairly well for a tab and with an accompanying chorus movement, of the usual sort. The chorus at the opening remains on for the first three numbers in the same costumes. Later they are behind a ballad singer and move about as the leader sings the first verse. That's not the accepted form in burlesque. Besides there's an immense flag as a drop and a big red fire finish, with the second part running through limply. The house brought the principals out for a couple of bows. It's not a big time tab, big time won't take it, for it runs 45 minutes, about. That's quite a while, if the salary is right, and the big time man consider time and salary before it does class, quality or merit. "Pretty Baby" is the kind of a tab that you might expect to see, knowing it came in from out of town and was not produced for a New York show, where the only expense of production is for the costumes and scenery. The costuming runs like the rest, fair, but the ensemble of 19 people in all (perhaps one the carpenter) makes a good solid crowd upon the stage. *Sime.*

Canfield and Cohen.

Songs and Patter.
16 Mins.; One.

American Roof.
Two men. One handles Jewish comedy, with sputtering, confusion of the King's English and continual showing of resentment of "straight" remarks. The "straight" is some talker and changes his chatter constantly, with everything running to slang and some new rings given to the joshes he slaps at his partner. Everything they say is distinctly heard in the American crowd enjoying the turn. Men also sing well, but rely mostly on their verbal exchange. Act can't miss in the pop houses. *Mark.*

Lillian Teece.

Songs.
15 Mins.; One.

23rd Street.
Looking neat in an evening gown, Lillian Teece used four songs Tuesday night, all ballads, and received good returns. She has a pleasing singing voice, looks well in her gowns, and that's about all that can be said for her work is that of an ordinary early spot woman single. The ballads are of the best, put over nicely and should keep her going in the three-day houses.

Mile, Marguerite and Gill.

Songs and Dances.
14 Mins.; One and Full Stage (Special Drop).
Fifth Ave.

This couple have been appearing in the west for some months, although the appearance of their costumes denotes newness. Marguerite appears alone for the first half of the turn, she coming from the curtained centre of the front drop for a single, a number something about her "Dangerous Eyes" and using a French accent which she maintains throughout. She goes through the curtain, which discloses a dressing table for a costume change, although the actual changing is not visible. The second number is a Spanish dance. A third change has her starting a number, then chattering with Gill, who is in the orchestra leader's place. Gill takes to the stage and they go into full stage for a waltz, neat but usual. A sort of military fox-trot follows and then for a finish in "one" they walk across the stage, Marguerite in wedding dress. The reason for the last bit isn't clear, unless to show the girl's costume. The dressing, which is the "long" feature of the act, is very neat. Marguerite flashing several tasteful glances. They can stand something in the way of material, however, and until then cannot make the bigger houses. *Dec.*

Sherlock Sisters and Jimmie Foley.

Songs and Dances.
16 Mins.; Two.

Fifth Avenue.
The Sherlock Sisters are likely doing in this turn what they very recently did when with Jimmie Casson. Now they have Jimmie Foley, former of the Foley and O'Neil. The sisters need someone else beside themselves. They appear to realize that, so it remains up to Mr. Foley, who does extremely well. He sings and dances as do the girls, but he has much the better of course. They have one trio number about lumps of sugar, finishing with a "Carolina" song and dance, also opening as a trio, after which there is a single, then a double and all take turns in singing "Daddy," the second Sherlock sister to do the verse doing it the best. Mr. Foley has the requisites for a singing and dancing juvenile in musical comedy, if the draft doesn't intervene. He has come forward rapidly since of the male team, has appearance, a certain ease that would be improved under skillful stage direction and looks very good for a future. He holds up this turn, which at its best as in present framed, cannot go very high in big time circles. The Sherlockes are good lookers and dressers. That is what holds them in. *Sime.*

Harry Tenney and Co. (1).

Songs and Piano.
20 Mins.; One.

American Roof.
Harry Tenney may have been born in the show business. He may have been an entertainer long ago, but his appearance at the American Monday night indicated he was more of a "song" player. He has a partner, a male, played the piano, and also did a song alone. Every number the boys used was introduced as a new one. The boys went along quietly until the singer pulled an announcement that he was going to give away \$2 worth of music to the person giving the best account of himself with the chorus of a "brand new song" entitled "I Am Glad That I Can Make You Cry." Upstairs and down several men and women tackled the chorus, for the most parts all plants save one. The American audience applauded vigorously for more. The song was an announcement that the "I'm Sorry I Made You Cry" ballad that the similarity of style and rhythm is striking. The "plugging" was the best reason Tenney was down where he was on the bill. *Mark.*

Mason and Gwynne.

Talk and Song.
13 Mins.; One (Special Drop).
Fifth Avenue.

Mason and Gwynne are in blackface. They talk, sing and whistle. The talk is mostly at the opening, about nothing in particular excepting the man's dirty linen suit. He says he has worn it for years and so it looks. But there is so much of the dialog hinged upon the linen outfit that the act could not well change either, for they secure laughs from the talk. When the woman retires to give the stage to her partner alone, he sings and dances about and around "Little Lee," followed by the young woman, who returns in the same tailor made, singing a ballad. At the conclusion of the ballad she imitates a cornet and for the finish when the man is singing a "blues," she whistles the accompaniment. Her ballad could be replaced by a better one or a different type of song, but she is a very pleasant appearing girl, even under her brown make up, and sets off well as nicely, as well by her straight work as in appearance. The man is gingery in dancing and the act does fairly just now. It could be bettered with will handle better, but it is satisfactory and the girl especially might be fitted. *Sime.*

Era Matthews and Co. (2).

"Quick Sales" (Comedy).
15 Mins.; Full Stage (Special Drop).
Fifth Ave.

Last time out Era Matthews appeared in a Hugh Herbert playlet called "Prosperity." The new sketch is by Will Cressy, produced by Jos. Hart. It opens in "one" Matthews and Miss Eateney singing "Give Me the Moonlight." They are lovers, but her rich dad (Dean Raymond) has frowned on the boy, saying that when he can show that he has made \$100,000 he can have his daughter. The young pair plan to get the hundred "thou" from father. Int's full stage deal is seen at his desk and the boy also in the office, he being an assistant. An oil land deal is to be swung by the financier, but it is first necessary to get a parcel held in the name of one Brown. The latter's office is shown in part, curtailed off on the side and supposed to be some distance away. When the financier calls Brown's office, the girl answers the phone, saying that Brown is away, but that she has been instructed as to the price of the land. The phone conversation, which the young man manages to get in on with assuring advice to his sweetheart to keep up the price, furnishes the most of the comedy. Of course the young pair win, the act getting farical at the finish, which is a trifle hurried in dialog and development. More laugh a would help "Quick Sales" a lot. Not hefty enough for the bigger houses, but should do in pop. *Dec.*

Al Tucker.

Novelty Violinist.
9 Mins.; One.
Fifth Ave.

About half a dozen seasons ago Tucker did a single turn with a fiddle. Afterwards he teamed with Reed, but is now single again, with a different routine, however, than when out alone before. He uses a violin, playing in all manner of fashions. The first position of holding the bow between the knees and drawing the fiddle back and forth is Trovato's style. But that is only a bit. He holds the bow in his teeth and even contrives to fasten it for a moment under or in one of his ears. He also has a number of positions where he has the violin stationary and plics the bow between the knees, a very good imitation of the cello was done. Tucker goes to show that violin playing is easy, not the difficult task it is made out to be by the virtuoso. He is up for the early section of better pop bills. *Dec.*

The Bellids.

Knockabout Skit.
12 Mins.; Interior.

The Bellids, man and woman, knockabout comedians, although Americans, have been playing abroad for the past 15 years and are presenting their act for the first time in New York. It is a little of many things, in the form of a sketch. At rise the woman enters attired as eccentric maid and develops the main mistress is out. Song and eccentric dance. New dress for the mistress is delivered. "I'll put it on." Exits. Enter man, intoxicated, attired in evening clothes. He is the servant of the bachelor upstairs, had put on his master's suit and gone on a spree. Finds himself in wrong flat and about to depart when maid re-enters, pretending she is the mistress, he assuming the manners of his master. Maid becomes very much entangled in train of the gown, etc. She: "Oh you're Mr. Seymour, the vaudeville star. Let me see you act." He does some juggling and hoop rolling for about two minutes. They confess they are deceiving one another and reveal their identities. He sings, more knockabout, finish with a dance at the conclusion of which he tosses her through a lifeline "painting" on an easel. Not a dull moment from the rise to the fall of the drop. Story developed in a minimum amount of words and action, some rapid kind of knockabout, slapstick, low comedy action. At Proctor's 58th Street the second part of last week the audience enjoyed it immensely judging by the applause and the number of "bows" the turn received. *Jolo.*

"Rocky Pass" (8).

Wild West.
20 Mins.; Full Stage (Special; Exterior).
American Roof.

The "Rocky Pass" outfit featured Helen and Mill Dill, youthful ropers with both a billing and stage announcement that they are formerly of the 101 Ranch. Their work bespeaks ranch life at or least some familiarity with the rope, young Mill's work being a feature. This smooth-faced, boyish lassie is really the props of the turn, although there is a hard try for comedy by the oldest member and a number of songs offered in quartet style and by the older of the two women. While the singing got returns, the act held attention through the larriat work of young Dill. The girl, Helen, also works some stunts with a short-length rope. One man, the tenor, affects an effeminate style for funmaking purposes, but it does not succeed as proportionately as anticipated. Pop houses will no doubt enjoy the turn thoroughly. The woman's solo following the boy's work with the lasso stopped the speed of the turn. It should come earlier. *Mark.*

Eugene Emmett.

Irish Song.
11 Mins.; -ne.

Eugene Emmett sings only Irish songs, has a well laid out list of that character, including two announced numbers of 20 years ago, Chancey O'cott's "Ketcher" song and J. E. Emmett's "Silver Moon" yodel. The encore number sung by Mr. Emmett to close was not strong enough. He's a good looking young fellow with a very pleasant voice, but appears to be taking considerable upon himself attempting a "single" if he wants to make the big time. When Mr. Emmett was around some seasons ago he left the impression as a singer of a two-bit with the girl, he would do very well and that the impression remains, or else in a singing sketch. Mr. Emmett should get over quite easily if properly fitted. He may go along as a single in the manner framed, but will hardly reach the vaudeville importance he could otherwise. *Sime.*

(SHOW REVIEWS continued on page 22.)

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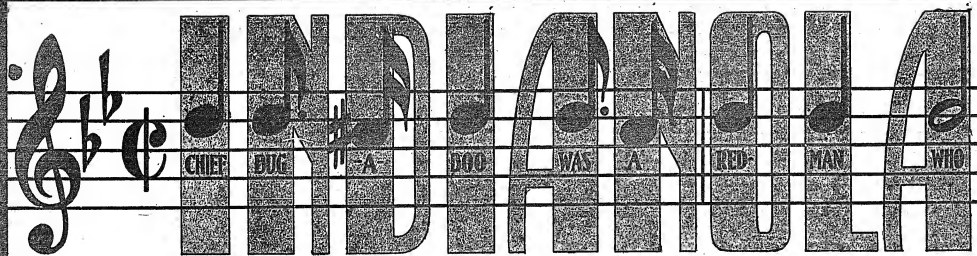
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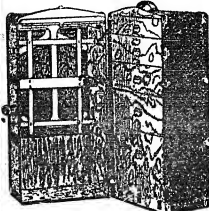
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so I just put on the old baggy suit, combed my hair a la Raymond Hitchcock, and I
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Yes, I have to keep up my reputation; managers expect me to stop the show every
performance, so I just have to do it.
Manager Vegetarh and a couple of the acts and I are going to put on a W. S. S.
act here Friday night. We are going to get the audience to come on the stage and
buy the stamps.
We all hide the egg at the above address (Campbell's) and stretch there, too.
Tell all the boys to boost the N. V. A. billboard club. Get Cue Club cards from
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"Avaliators," 23 Empire Cleveland 80 Cadillac
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"Beauty Revue" 20-25 Broadway Camden 30-3
Camp Dix Wrightstown 4-5 Grand Trun-
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"Beauty Trunk" 23 Star & Garter Chicago 20-1
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Brahma Show 23 Olympic Cincinnati 30 Star
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Va 30 Victoria Pittsburgh
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town 27-28 Grand Trenton 30 Empire Hobo-
ken N. J.
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Hear — the bu-gle call — The call to those who stay at home — You — are sol-diers

all — They go to fight for you and me He-ros we will find them Ev-ry moth-er's
all — Tho' you may nev-er cross the foam Keep Old Glo-ry wav-ing Proudly up a-

son — We must get be-hind them 'Till their work is done
bove — Pray-ing work-ing sav-ing For the ones you love

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"Hip Hip Hurray" 23 Gayety Montreal 30
Empire Albany.
Howe Sam 23 Empire Newark 30 Casino Phil-
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"Innocent Maids" 23 Worcester Worcester
Mass 30 Gayety Brooklyn.
Irwin's "Big Show" 23 Jacques Waterbury
Conn 30 Miner's Bronx New York.
"Jolly Girls" 23-25 Broadway Camden 20-28
Camp Dix Wrightstown N J 30 Nesbit Wil-
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"Liberty Girls" 20-28 Park Bridgeport 30
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"Midnight Maidens" 23 Garden Buffalo 30 Empire Cleveland.

"Mile a Minute Girls" 23 National Winter Garden New York 30 Gayety Philadelphia.

"Military Maids" 23 Century Kansas City Mo 30 Standard St Louis.

"Milton Dollar Dolls" 23 Lyric Dayton 30 Olympic Cincinnati.

"Minchies Makers" 23 Gilmore Springfield Mass 30 Howard Boston.

"Monte Carlo Girls" 23 Olympic New York 30 Star Brooklyn.

"Oh Girls" 23 Empire Albany 30 Gayety Boston.

"Orientals" 23 Star Toronto 30 Garden Buffalo.

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"Facts by Night" 23 Engelwood Chicago 30 Crown Chicago.

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Week Sept. 23—111

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"Speedway Girls" 23 Gayety Milwaukee 30 Gayety Minneapolis.
"Sporting Widows" 23 Casino Brooklyn 30 L O.

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CHICAGO

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Basel B. Mailmont is the new treasurer of the American.

George A. Kingsbury will go ahead of "Twin Beds."

"Flo Flo" is expected to arrive at the Illinois in October.

Matthew Smith, formerly manager of the Garrick, St. Louis, has succeeded Louis Judah as manager of the Studebaker.

Leonard Hicks, manager of the Grant Hotel, announces that the hotel and its income will be entirely remodeled and redecorated.

Mrs. F. W. Goldie, of Milwaukee, has sacrificed the social leadership of the beer town's younger set to play another season with the Chicago Opera. To opera goers she is known as Alina Peterson.

The National Production Co., sponsoring "The Girl He Left Behind," and of which Ralph Kettering and Eugene McMillan are the directing heads, promise a production of Kettering's "The Greater American" Thanksgiving week.

Following the big war exposition, the Hagaback-Bellville circus will come to town Friday, to occupy the same terrain—Grant park. The circus will remain for a limited number of days.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

Frank Belmont's "Nation's Post" has concluded a tour of the Panique circuit, closing at the Riato. Belmont is taking his act east.

For the period of the engagement of Margaret Illington at the Princess, in "Eyes of Youth," the house will give Sunday matinee.

Chicago bankers who will meet in convention here next week have bought out the entire house for "Jack O'Lantern" and "Polly With a Pair" to entertain their visiting associates for two nights.

Louis A. Bachman has been engaged as musical director for the "Hearts of the World" film, now touring. Louis is the youngest musical director extant, being only 19 years of age.

Two lone figures appeared on the eleventh floor of the Majestic theatre building Monday. They were "Toby" and "Harry Spingold." Mort Singer was not in evidence. His bright young secretary, Max Richards, was conspicuous by his absence. Lou Houseman could not be found in the loop in his patriotic blue uniform to see. Sam Lederer was not found playing poker at the Press Club.

People called for the Two Abe Jacobs (Majestic and Olympia) in vain. Lew Cantora's yellow automobile did not lead the usual flash of color to the loop. Max Palmer stayed on Grand boulevard all day long. Randolph street pre-

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Centrally Located Up to Date
Rates, Etc. and Upwards

Presented a gloomy and deserted appearance. Many a familiar tickle-scalping physiognomy, usually found lurking in doorways waiting to eke a precarious livelihood, was absent. In the ticket offices strange faces greeted the patrons. It was Yom Kippur. And many, many were alone.

BLACKSTONE (Harry J. Powers, mgr.)—Dark. Patricia Collings coming in "Tilly, the Menominee Maid."

COHAN'S GRAND (Harry J. Ridings, mgr.)—Grant Mitchell in "The Tailor Made Man"; mopping up (4th week).

COLUMBIA (Frank G. Parry, mgr.)—Al Reeves "Beauty Show."

CORT (Hugh J. Herman, mgr.)—"Lombardi, Ltd.," with Leo Carrillo and Grace Valentine. Fair (5th week).

CROWN (Ed J. Rowland, mgr.)—"Speedway Girls."

COLONIAL (Rollo Timpon, mgr.)—"Fred Stone in 'Jack O'Lantern'; capacity (3rd week)."

ENGLEWOOD (J. D. Whitehead, mgr.)—"Jed Lifters."

GARRICK (John J. Garrity, mgr.)—"Seven Days Leave"; dragging (3rd week).

The Most Attractive Hotel

in
Washington, D. C.

THE BURLINGTON

Near All Theatres

Room and Bath:

Single, \$3 per day
Double, \$4 per day

REFER BY PROFESSION:

Managers of Keith's,
Belasco, National and Poli's

TO THE PROFESSION: Up-to-Date

HOTEL BRADDOCK

125TH ST. and EIGHTH AVE.
RATES REASONABLE—Single or Double Rooms,
with or without Bath or with 1 Room and Bath
WITHIN ONE MINUTE WALK OF
FOUR STAGE COORS

GAIBTY (Art Moeller, mgr.)—Stock Bur-

lesque.
HAYMARKET (Warren Irons, mgr.)—Cin-emas & Irons Stock Burlesque.
HIPPODROME (Andrew Talbot, mgr.)—

Great Northern Players in "It Pays To Ad-

vertise" and vaudeville.
ILLINOIS (Rollo Timpon, mgr.)—"Rain-bow Girl" (4th week).
LA SALLE (Nat Royster, mgr.)—"Oh,Look!" with the Dolls and Harry Fox; (7th week).
NATIONAL (John Barrett, mgr.)—"TheBrute of Berlin."
OLYMPIC (Abe Jacobs, mgr.)—"Wings to the Right," second run in Chicago; fair (4th week).
PRINCESS (Wm Singer, mgr.)—"Wings to the Right," second run in Chicago; fair (4th week).
WILLIAMSON (Wm Singer, mgr.)—"Wings to the Right," second run in Chicago; fair (4th week).

NEW YORK CRITICS UNANIMOUSLY PROCLAIM

ERINE-FORREST and CHURCH-GRACE

A Positive Novelty and a Surefire Hit. An Act Refined, Intimate and Classy

VARIETY

September 6—Fifth Avenue

The Koban Jans (New Act) were followed by Forrest and Church, who did exceptionally well, with the young man showing unusual skill with the banjo and zither that worked harmoniously and advantageously with his feminine partner's dressing and dancing.

CLIPPING

September 6—Fifth Avenue

Forrest and Church, a man and woman, have a pleasing act. They open with the man playing a banjo, while his partner sings and dances. The man then does a turn with the banjo, in which he tells the story of the war by playing stanzas from various well-known songs. Another dance by the woman is followed by the man doing a number on the zither, and, for a finish, he plays the same instrument while his partner dances. They are clever performers and have an entertaining act. The man plays the zither well, while his partner is an excellent dancer, in a chic, pretty and vivacious and wears three attractive costumes. They scored a well-deserved success.

N. Y. "TELEGRAPH"

August 26—Harlem Opera House

If bookers are in search of a refined, intimate and somewhat different act, this one should immediately attract their attention and approval. Where another pair might attempt noise and confusion, the two try to create in a quiet and subdued manner and succeed in making themselves agreeable. At the start the man comes forward and plays the banjo, with his partner making her appearance through a special drop of grotesque, attired as a maid of the early '70s. She sings and dances to his accompaniment. Further dancing follows, with the man showing his skill upon the zither, leaving the lady to play of applause. They were well liked here. Some of the big circuits can use them.

Keith's, Jersey City, Sept. 16-18
Proctor's Mt. Vernon, Sept. 19-21

Direction, ROSE & CURTIS

STOP: MANAGERS AND AGENTS: STOP

This is the act you are looking for.

Can hold any spot on any bill.

A hit now on the Coast.

RECKLESS DUO

FRANK RECKLESS, Manager

Direction, EARL & YATES, Chicago

arrived here from Boston last week. He succeeds the late Dr. Dillman Arme.

The Pacific Coast Land and Industrial Exposition opened at the Civic Auditorium, Oakland, last week. The exposition, which is scheduled to run 28 days, is being heavily attended.

Louis Jordan, a negro employee of the Barnum & Bailey show, who was struck on the head by a fellow-employee with a tent mallet during a quarrel over a game of "craps," died last week at the hospital here. The police are searching for the assailant.

Modification of lightless nights, permitting lighting of buildings exteriorly all nights excepting Mondays and Tuesdays, will be in effect Oct. 1.

OSAKI and TAKI

in a Difficult Routine of Aerial Gymnastics

Direction, FRED BRANT

1 of the 57

Little Jerry

In Vaudeville

THE FAYNES

Touring South African Theatres

Arthur Behm, Coast manager for Waterson, Berliu & Snyder, left for a trip to Los Angeles this week.

Owing to the inconvenience of certain foreign acts to enter and leave Canada, Ackerman & Harris will, in all probability, discontinue the booking of the Royal Vancouver, B.C., the house lately acquired by the circuit, at least during the war.

Grace De Mar, who has been spending the summer here, left for Salt Lake City last week to resume her Orpheum tour.

The jar containing contributions for the Belgian babies' relief, was stolen from the front of the Orpheum recently another jar was pilfered from the Fresno Hippodrome.

Maurice L. Adler, Wilmar's road man, left for the east last week, after a successful Coast trip.

Ackerman & Harris have notified the theatre managers of the Montana one-night vaudeville stands that it will be necessary to play nets two nights if they desire to continue with the Hippodrome circuit acts.

De Valley Opera Co. will open in the Marks Astorine theatre, in the Norman room of the Fairmount Hotel, some time in December. The theatre will seat 100.

Gloria Davis is singing between pictures at the Rialto.

ATLANTIC CITY.

By CHARLES SCHUBERT.

The Steeplechase Pier went closed Saturday, according to Manager Fennan, who has had a most successful season. At the Steeple Pier the programs have been decreased. Bebel's band has departed. Daily dancing has been discontinued and the cake walks are no more. Fennan and his Symphony orchestra will offer three daily concerts. Dancing occurs here Saturday nights, and the Murphy Minstrels are still featured with two daily performances. Pictures are shown twice daily. Manager W. B. Shackelford of the Million Dollar claims the record business of the season for his pier, largely in excess of 1917. The Garden Pier has returned to its popular policy of dancing. Nick Nichols' Orchestra is there. Manager S. W. McGill has found it places the young set.

Oils P. Peck, a tuncful organist from a local picture house, has been in district court the past week trying to find out where he stands on a contract to touch up the organ for the decoration of the patrons and the enhancement of the pictures for the sum of \$85 per week, less a withheld amount of \$630. Peck played but a portion of his year and is now trying to secure his money, which rests on the peculiar supposition of whether or not the said film house fired the organist or whether he ceased tickling the keys of his own accord.

Shooting straight into a strong east wind that made the tarhaws careen awkwardly and at hard angles, over 200 transmitters of the nation battled for honors at the opening day of the four-day show of the West Virginia of the U. S. A., at the Atlantic Aviation Grounds at Albany avenue.

Accused of swindling Boardwalk merchants and hotel proprietors out of several thousand dollars, the money of the worthless checks, Jean Mullin and Allos Valentin, attractive, well dressed young women were arrested in Brooklyn by Detective Solitaire and Farley, are held pending the arrival of requisition papers for their return to the shore. Among the victims are Ralph Mirshel, whose loss is placed at \$700, M. A. Borneer, who is good for \$100, and \$100, and \$300, St. Charles Hotel, \$75, and the Hannan Shoe Co., \$50. There are many other instances of this character being probed, while the "olios" have recovered most of the stolen goods. Miss Mullin, who appeared here recently in a musical comedy attraction, is said to be a frequent visitor to the shore, where she gained the confidence of the local hotel men and merchants. Her checks were on the Corn Exchange Bank, Hudson River Branch, and returned "not known."

Four or five more productions are to be opened at the Apollo by John Cort this season, according to Nellie Revell, who was in town with "Gloriana," which had much difficulty in getting scenery and costumes to the shore for the opening night. A performance, on this account, was impossible until Friday night, the date having been previously set for Thursday.

Louie N. Gilne of the Broadhurst productions and Sam Hofstetter of the Wood office are here recuperating from the strenuous life of Broadway's "prod" men.

Split weeks are to become actual facts at the Apollo and Globe week of Sept. 22, Margaret Anglin in "Billeted" will be at the former house and Nora Bayes will be offered by H. H. Frazee at the Globe in her present musical play.

This week ends the Apollo with an all week engagement of Henry Miller and Ruth Chatterton in "A Marriage of Convenience" and the Globe offering a return engagement of "So Long Letty," with Charlotte Greenwood starred and Herbert Cavanaugh in the leading male role. Cavanaugh has an interest in Atlantic City playgoers, as he is a son-in-law of former City Comptroller and City Historian A. M. Weston.

Henry Mager, whom many amusement men claim to be the original "Nature Made" editor of the "Atlantic City Observer," a publication that has hitherto been founded upon a program of no performance, clashed with Merchants' Appraiser Schmiedler Saturday over the picture proposal that he pay a mercantile license. The editors mean a whole lot to the average editor, and Mr.

Mager proved no exception. "But he was paid losses from that amount, and finally conceded to the separation with as good grace as might be expected under the exasperating circumstances. He's confident, however, that he'll get his money back when he tells his story to the recorder."

Ah Chung, a speed artist from the land of chop suey, who ducked the laundry game to don the gloves, made his premiere here Saturday night at the Atlantic City Sporting Club against Joe Martin, a two-titled Quaker City battler. Ah what's his name had the misfortune to get a slapping wallop over the left eye at the opening of the second round, inflicting a serious gash, and after the bout had gone a round further, before Taylor stopped the scrap to save his eye from permanent injury.

BOSTON.

By LEN LIBBEY.

KEITH'S (Robert G. Larson, mgr.; agent, U. B. O.)—The clan of Mortons not only furnished the greater portion of the bill Monday night, but in addition fortunately saved the show from more or less of a flop. Boston has always had a warm spot in its supposedly cold heart for the Mortons, and when the tribe increases to seven Mortons in three acts, all



ALBOLENE

WILL convert Pierrot or Pierrette into plain Mister or Master, Mrs. or Miss—easily, quickly and pleasantly. Albolene is the perfect make-up remover. Keeps the skin in good condition.

ALBOLENE is put up in 1 and 2 ounce tins, also in 1/2 and 1 lb. cans. Buy ALBOLENE at any first class druglet or dealer in make-up.

McKESSON & ROBBINS

Incorporated
Manufacturing Chemists
91 Fulton Street
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NOVEL

MARVELOUS

AMUSING

Charles KINGS

"THE MUSICAL ENCYCLOPAEDIA"

Not a dumb act. Plays all requests by memory. Employs no plants. No two shows alike. Every show a new show—songs, talk and comedy combined with requests.

ROYAL, NEW YORK, THIS WEEK (Sept. 16). Direction, ALF. T. WILTON

“THE GIRL FROM OVER THERE”

NEW YORK OPENING SOON

LOU ARCHER JEAN
Catchy Songs and Artistic Dances Direction, **HARRY FITZGERALD**

HEAD'N EAST THE FOWLERS

ETHYLE and ADDISON

Originality Dancers

Just Finished Record Engagement in California
Forty Weeks With Baron Long

**We Hate To
Talk About
Ourselves
BUT—**

"Most wonderful dancers"—Mae Murray.

"Your Chaplin dance is a bear; great and can't be improved upon"—Charlie Chaplin.

"Beautiful dancers"—Louise Glaum.

"The most graceful dancers I have met"—Henry Lehrman.

"You have my sincere admiration of your dancing"—Blanche Sweet.

"May all others enjoy your dancing as I have"—Norman Kerry.

"The best dancers in captivity"—Alma Rubens.

"You folks will make a big hit in New York"—Constance Talmadge.

"I always was told I had clever feet; but, oh, The Fowlers have me beat"—Benny Leonard, champion boxer.

"Remind me very much of the Castles"—Elliott Dexter.

"I expect to hear great things of you when you get to New York"—Olive Thomas.

"If I could handle my feet the way you do I would be champion boxer of the world"—Kid McCoy.

"Some speed to the Fowlers"—Barney Oldfield.

"I sure enough enjoy your dancing"—Tom Mix.

—AND—

Guy Price in Los Angeles "Evening Herald": "They are dancers New York must reckon with. . . . The man is not handsome but oh how he can dance, and the girl has charm and personality only equaled by her dancing skill and grace. . . . Twelve feet of whirlwind originality and creativeness. . . . Just as sure as Uncle Sam is going to wallop the kaiser so these Fowlers are going to give New York and the blaze east a thrill of delight."

Salt Lake "Telegram": "Ethyle and Addison Fowler are remarkable dancers and their artistic interpretation of several dances of their own creation met with enthusiastic approval."

San Francisco "Call": "The dancers, Ethyle and Addison Fowler, became instantaneous favorites. Ethyle has all the grace of a butterfly and the buoyancy that belongs to youth, and is particularly blessed by being the dancing partner of a man who knows how to dance as well as deport himself in a ballroom."

Return after a successful and extensive world's tour, bringing something

Really New and Novel

with an unlimited supply of laughs

MABEL

BILLY

THE BELLAIRS

WHOLESALE LAUGHTER DEALERS

In an Original, Versatile Comedy Creation

Introducing

"The Lady of the Falls"

In a Long Train Evening Gown

Opened at Proctor's 58th Street, September 12

and we were more than satisfied with our reception

THIS WEEK:

First Half—Proctor's 125th Street

Second Half—Proctor's 23rd Street

For further particulars consult

ROSE & CURTIS

ed, doing nicely. Marguerite Farrell, carded second, reported her inability to appear through throat trouble. One of the Lander Bros. tried to deputize with monolog, but was booted off. Then Norton and Nicholson were booted also. Angie Norton stopped in the middle of the act to inform the patrons it was hard to amuse in war time. Frankie Heath appeared fourth and quieted the assemblage, doing quite well. "Somewhere in France" was well received. Lander Brothers in their regular act found favor. Bowers' Revue closed. Manager White secured an act from the Palace to replace Miss Farrell Tuesday. ORESBORN (Walter Kattman, mgr.), Barlow and Hurst gathered first half ensemble. Arthur Ripley was another to score largely. William Sisters started next. Ripley, Lockhard and Ladelle, appearing last, were liked immensely. PALACE (Sam Myers, mgr.)—Brierley and King, refreshingly youthful and appealing. Tossing Austine, registered. Frazer, Buce and Harding, inspired. Carl Koenig, closing, held the audience. TULANE (T. C. Campbell, mgr.)—"Thea Bern in "Solome", film. STRAND (Foster Olyrd, mgr.)—Mary Pickford in "Jobanna Elisla", film.

Rube Welch is framing a new composed of his wife, Kitty Francis, and five acts, to tour the southern one-highway and cantonments. "Watch Your Step" comes to the Tulane next week. The show has been doing a phenomenal business in the south.

Paradoxical as it may seem, the theatres that remained open last all summer did a larger business during the heated term than was accorded during the winter months.

PHILADELPHIA.

By JUVENILE.

KEITH'S (H. T. Jordan, mgr.)—One of the best dramatic sketches ever presented in vaudeville, surrounded by plenty of comedy and singing, furnished fine entertainment for capacity audience Monday afternoon. This house has a tremendous Jewish patronage, and there was a complete sell-out long before it was time to open the doors. A holiday audience is always surefire for the artists and the show went through with a bang from start to finish, but in this case all the acts deserved all they received. Robert Berwirth and his splendid company in the Jack London thriller, "The Sea Wolf," held the headline position right up to the top of the house. The vaudeville can stand for anything after watching Berwirth put this bit of dramatic setting over. There was anything stronger in the two-day, and it held Monday's audience thrilled from the time the motion pictures, used as an introductory, started until Mr. Berwirth and his funny-looking dog took some extra

bow. The sketch is unusually well played for a dramatic playlet and adequate acting makes it more convincing. Bob Hall, an extemporaneous monologist, followed the Berwirth play and made up a song on the most striking situations. It was clever work and gave Hall a great start with the house. He sang about people in the audience and then made up songs on subjects called by the patrons. It is likely he has one or two plants covered that few get wise and there is enough original matter used to make sure a genuine novelty that scored one of the biggest hits of the bill. The Three Bobs opened the show with their speedy club juggling and comedy, doing especially well in the spot and getting some laughs from their varied. A pleasing little singing and talking unit by Bursell and Parker followed and then came the Werner-Amorco Co., with their varied act. The instrumental music helped considerably and expected, and won the violinist an extra encore, dragging the act out a bit too long. Keller and Anna Earl did very nicely with their singing and comedy act. This is a return date for this couple and they were given a warm welcome. Miss Earl is an earnest worker, had developed into quite a useful foil for Mack's droll style of comedy and the act is a good laugh winner for any bill. The Parsons and Dave Irwin have a novel way of introducing their singing turn, opening in full stage and starting their act like a dramatic playlet. A note is handed them in which the manager says he is tired of their acting and wants something else. One suggests singing what he was talking about for they can sing. It is a nice little idea and all Parsons and Irwin did to get some new songs and they will fit in as a bit anywhere good singing is enjoyed. J. C. Mack and Co., with a real old-fashioned act called "Mother's Boy," rounded the holiday audience in their seats. Mack is the star and using two others as members. He dresses in eccentric make-up, appearing as a wrinkled old woman, and his method of bandaging his costume talk is a sure laugh-getter. Mack has been playing most of the small time circuits and this is his first appearance in Keith's since he was a member of the Monroes, Mack and Lawrence act, but there is no question about his ability to make any audience laugh. Mons. Adolphus and Co. closed the bill with a very pretty dancing turn. Better a Russian in the "Circus la Vie". P. Barnes and Ramsey in "Charlie's Ventriloquist" were a big hit. Barnes and Ramsey in the film feature, "How Could You, Jean?" Last half—O'Malley; Doris Dale; Vernon-

COLONIAL (H. Smith, mgr.)—First half—Billy Houser's "Circus la Vie"; Barnes; Edde & Ramsey in "Charlie's Ventriloquist"; P. Barnes and Ramsey in "Charlie's Ventriloquist"; Barnes and Ramsey in the film feature, "How Could You, Jean?" Last half—O'Malley; Doris Dale; Vernon-

WILLIAMS AND WOLFUS

MOVING PICTURES

NEWS OF THE FILM WORLD

IN THE MOVIES.

BY WELLINGTON CROSS.
(With "His Everything" as the Motif.)
I'm as nutty as a squirrel
Since I tried the movie whirl,
It keeps me jumping all the day
long.
I would say it's got me
I could never get a thrill
Out of any job until
I made the try—I think I'll do it all
why.

CHORUS.

I had to climb a cliff, or jump a lake, "Every-
thing."
I had to smile no matter how I ached, "Every-
thing."
And the film all gathered round,
When my make-up face they found;
With Samson's powers
I juggled towers, with my hands, "Every-
thing."
I had to pose out in the boiling sun, "Every-
thing."
I had to dance a villain with a gun, "Every-
thing."
I got on the job at 6 A. M.;
In the life's a perfect gem.
Until you break a leg, an arm, a neck, "Every-
thing."

I used that that vandellie
Looked real good to me until
I met a guy who said his game—was movie
fame—
I wants say he got me.
Then I left the Orpheum time,
And took a house, with my spine,
And it's all black and blue, I'm telling you.

CHORUS.

I had to grab a gat and get a guy "Every-
thing."
I had to lure and leer and laugh, "Every-
thing."
I had to cop that Chaplin step,
I had to have that Fairbanks pep,
I worked for hours, got hit with showers
Of tips, "Every-thing."
I had to get that swaggar Bushman smile "Every-
thing."
I had to nab that Fatty Arbuckle style "Every-
thing."
But if I make that movie stride
You just watch my millions ride,
I'm gonna buy a bunch of Bonds "Bales" "Every-
thing."

(Apologues to AL JOLSON.)

Albert Capellani is in Gloucester, Mass., directing the local season for "His Eye for the Eye," the Metro feature starring Nazimova. Mr. Capellani is said to secure his best results by directing his star from beginning to end of the scene, not stopping for close-ups or "Tech-hecks." The director is said to be in this way, when once the star has become worked up to the desired pitch there is no chance for a let-down, until the scene is finished.

William J. Clark, secretary and treasurer of the Affiliated Distributors Corporation, is in New York, having come on from Grand Rapids to arrange the details in connection with the contract recently closed with the Mutual whereby the latter will lease the shipping contract and actual physical distribution for the "Lafayette" production. He has a number of productions to be released immediately after "Lafayette" and "Wo Gome."

"Private Peat," one of the best "sellings" of last year, has been filmed by the Famous Players-Lasky Corporation, with the author himself, Private Harold H. Peat, in the title role. With the exception of a few slight changes, such as substituting an American setting for the original Canadian scenes, the picture, made at the Port Lee studios of the producer, film, was directed by Edward José. The release date has been set for early in October.

RATS' INVESTIGATION.

(Continued from page 6.)
"A. I think I have gotten the first \$500 back. Am pretty sure I had."
Mr. Sapsky: "You paid your five per cent. levy?"
A. "Yes."
Q. "Did you ever see a report on how the Boston fund was expended?"
A. "The only thing I saw was in the trade papers." (The printed list made in the "Player.")
Q. "Was any statement made in the meetings on the expenditure of the levy fund?"
A. "Yes, a casual mention of items."
Q. "Did you know there was a joint account in the Greenwich Bank?"
A. "No."
Mountford took the chair, Mr. Myers asked several questions. Referring to the check Fitzpatrick cashed for Pollock he asked:
Q. "Was that check on your bank?"
A. "Yes."
Q. "The rats had no account in your bank?"
A. "No."
The matter of the hall cases was again gone into and it developed that there were two women arrested on two different occasions, necessitating a placard \$1,000 as bail twice.
Mr. Sapsky: "Q. The two checks you mentioned, that were cashed by Fitzpatrick and the money given to Pollock?"
A. "Yes. He wanted cash, as he had loaned me cash."
Q. "When were the women bailed out. Was it day or night?"
A. "It was midnight."

Q. "In both cases you had \$500 with you?"
A. "Yes, more than \$500."
Q. "Why didn't the rats give Pollock the cash?"
A. "They had no money."

Q. "How about the account in the Greenwich Bank?"
A. "I don't know."

Mountford looked over the transcript of the Greenwich account. He said that on that date there was only a balance of \$272 and not \$10,000, as some of the papers had been careful to state. He said that he had a further perusal of the transcript led to a different conclusion, and Mr. Sapsky immediately asked:
Q. "I note that on the 15th of March there was a deposit of \$10,000, and that the balance was a withdrawal of \$500; was that the ball money furnished?"
A. "No, sir."

Mr. Myers: "Kindly explain the \$808 check drawn for Mr. Myers?"
A. "There were judgments in the city courts against us and counsel told us to settle."
Mr. Sapsky: "And that same amount was deposited by the rats to your account?"
A. "Yes."

At this point the Referee asked if all the testimony was in. It was agreed that it was. Thereupon, Mountford asked the court if he could not make his enlightening statement. He first asked if Mr. Sapsky places in evidence the transcript of his (Mountford's) bank account, which he could not understand how the attorney produced.
Mountford proceeded to question himself, again over the transcript, and he said he saw to the Pemberton petition and drawing from Mr. Sapsky the venture that "It is foolish." The Referee, however, asked him to wait to talk at length, although he did say at one point that Mr. Sapsky told him (Mountford) enough soap boxes already.

Mr. Mountford:
Q. "Mr. Mountford, tell us what you know about the Pemberton case?"

Objection. The Referee ruled as incompetent.
Mr. Mountford:
The statement was made at last hearing that I had thousands of dollars on deposit. I wish to say there was never more than \$1,000 on deposit at any time. Mr. Mountford, have you any other bank account?"

A. "No."
Q. "Mr. Mountford, did you ever take any money of the rats and directly or indirectly apply it to your own use?"
A. "No."

Q. "Do you remember that Mr. Cooke testified that the money was told that they were buying first mortgage bonds, but that they got second mortgage bonds?"
A. "No."

Mountford then explained he had written to Mr. V. Alexander, Lancaster, a lawyer, putting to the attorney some 18 questions which he had in typewritten form. He said that he was a member of the Lancaster and Chemung enterprises. The questions and answers were a discussion between the two men, and the Referee as the procedure, where an agent witness could not be produced for cross examination. Mr. Schulenberg said it was an irregular proceeding.

Mountford said the questions were to show that the money was the rats. The Lancaster property was allowed to go to rack and ruin, and he also said all the employees were afterwards taken over by the Keith interests there, whose theatre was just emerging from a receivership. He said that he had been in the theatre several times, the purpose being that he had advised on the steps taken in the Lancaster theatre. He said that he had been given a check for \$500, supposed to have been given Cooke and supposed not to have been received in the rats' office.

Mountford continued questioning himself:
Q. "Mr. Mountford, tell us the facts as you know them about the burglary?"
A. "I had a letter from one McFarney to meet him and we went upstairs." Mountford here showed a statement from McFarney, a barkeeper actor. There was a discussion as to the probative value of the affidavit, which was unsigned. That was because the original was in Washington, in possession of the Federal Trade Commission, and Mountford and witnesses continuing:

"We went up to the rats' office. Boxes and desks were broken open. I went to my desk to see if there were some small note books. I had about 100 small note books in French cipher, giving the names of persons who were enemies of the show had been done." He said the names of the persons who committed the robbery were known and who were in the room. He also said that regarding the Pemberton action there were verbatim reports of a secret meeting between the rats, which were stolen from the office. The Referee finally came to the conclusion that if the witness was so thorough in his entries, why papers in the case there could be no help to him.

Mountford again switched, asking himself as to the condition of the rats' treasury when he left and after he returned. He said the rats owed \$200,000 when he returned, but that when the rats came there was \$125,000, without counting a disputed claim from O'Brien, Halverson & DeWitt. At the very same time \$125,000 was paid off, but did not explain how the difference was made.

He then said the personal account in the Greenwich Bank was returned. He said that even a "link" in the Mutual Bank, in which Institution Messrs. Keith had been members, was returned. He said that he had been advised of counsel, he averred. Although he was willing to be sworn in, he said that Mountford appeared to have recovered from his aerial excursion of the previous session and would have talked intelligently had it been permitted.

My MacLaren (Universal) has received a commission in the United States Navy.
Sept. 28.

"The Road to France," a World feature, will be released Oct. 14.

Another war "special" has been made by the Metro, "Wilson and the Kaiser," which will be released in October.

Franklin Parnum is back with the U, but not engaged in any starring subjects, but working with some of the forming stars.

"Harry Dull is now attached to the American Red Cross film division, located in New York for the present.

Julia Dean, who is playing in "The Woman on the Index," has signed a contract to appear in a film by Abraham S. Schonert.

Clara Kimball Young's present feature, "Through the Dark," is expected to be ready for the screen Oct. 1.

"The Border Raiders," a western, featuring George Larkin and Betty Compson, will be released by Pathé, Oct. 6.

Gerardine Barrar's second Goldwyn, entitled "The Hell Cat," will not be released until Nov. 11.

The Plaza, Lowell, Mass., has been re-opened under the management of Joseph Formica with pictures.

United Pictures of America and General Films have entered into an agreement for co-operation in distribution.

G. C. Rich has been appointed to the position of branch manager of the Cincinnati exchange of Famous Players.

Charles Ray's new Paramount picture, produced under the supervision of Thomas H. Ince, will be released Sept. 29.

"Her Country First" is the next Paramount release with Vivian Martin starred. Sept. 22 is date set.

The first Paramount picture starring Dorothy Gish has been entitled "Battling Jans." It will be released Oct. 6.

The title of the Triangle vehicle for Rosemary Thebe has been changed from "Out of Your Mind" to "Love's Day Dream." It will be released the latter end of September.

The Western Photoplays, Inc., new episode serial, "Wolves of Kultur," with Leah Baird and Sheldon Davis in the leading roles, will be released through Pathé, Oct. 13.

The second of a series of patriotic Perrot productions, has been named "Stars of Glory." It will be a successor to "Lafayette, We Come," now being released by the Affiliated.

Ted Miller, managing the Pittsburgh office of the Select for the past six months, is in New York and will return to his first love—that of managing legitimate shows.

Adela Blood left last week for Salt Lake City, where she is to appear in a special serial picture being produced by the Adela Blood Pictures Corp.

Nazimova has just finished "Eye for Eye," which will be released the latter part of October, and is now working on "The Red Lantern."

The Consolidated Film Co., San Francisco, Martin Cobb, president, have secured the Hearst International Film Service for the Northwest territory.

Douglas Fairbanks will shortly film "Artistic" for Arcturion. It will be the second screen version of Augustus Thomas' stage success.

Work on the second of Dorothy Gish's series of Paramount pictures has just begun. The title will be "The Hope Chest," by Mark Lee Luther.

Colin Campbell is to remain with the Universal as a special director for some time to come, Campbell coming to the U from the Selig Co.

"Triumph of Transportation," to be released by Pathé, Oct. 6, is inspired by the accomplishments achieved by the American Transport Service.

"The Queen for a While," a comedy drama by George Edwards Hall, will be first of a series of eight features which Harold J. Binney is producing, with Vangie Valentine as the star.

J. Stuart Blackton's next feature is to be "The Battle Cry of Liberty." The production will be for the U, with the story written by Charles T. Dacey and the producer in collaboration.

"A Woman of Impulses," is the new Paramount starring Lina Cavalieri, is a pictureiza-

tion by Eve Unsell of the stage play of the same name. The picture will be released Sept. 28.

The third U. S. official war picture to be issued by the Division of Films, Committee of Public Information, will be entitled "Under Four Flags." It will be given its first public showing early in November.

Harry H. Thomas has been engaged by the United Pictures Theatres of America as field marshal of the United's activities in Long Island, Connecticut and New York as far north as Albany.

L. J. Nyberg, of the W. H. Clifford Pictures Company, has decided to show all of his picture activities until after the war. He will devote much of his time to the military training camp entertainment programs.

At the regular meeting of the Associated Motion Picture Advertisers Thursday, the date for the banquet to be given under its auspices conjunction with the National Association of the M. P. Industry is to be set.

"Virtuous Wives," the Owen Johnson story, that title which appeared in the Comstock, has been chosen as the first picture subject for Anita Stewart, with George Loane Tucker directing. "In Old Kentucky" is reported as the second subject for Miss Stewart.

Work on Doris Kenyon's latest picture, to be produced by her own company, "Wild Honey," was started this week under the direction of Francis J. Grandon. The story has been adapted for the screen by Francis J. Grandon.

In a decision establishing a precedent in the picture industry the Federal Trade Commission, Sept. 18, ordered the Stanley Kubrick Corporation to desist from practices designed to force film producers and theatres to deal with each other through the corporation.

Monte M. Katterjohn, staff author at Lasky's studio, is carrying out the most pretentious publicity campaign ever attempted by a writer. He is matching the advertising space of the Los Angeles theatres and the Artcraft, in the picture section of the Los Angeles "Herald."

Mike Donlin has quit-picture work for the present, having gone on the road with one of the "Turn to the Right" companies. He wrote a New York friend last week that he had registered for the new draft by turning his card at the American consulate in Montreal, where the show was playing last week.

Herbert Rothchild and Eugene Roth, president and general manager respectively, of the California theatre, San Francisco, left for New York last week. They were accompanied by Mortimer Fleischman, the banker. The trip is said to concern a deal involving one of New York's leading picture theatres, and a San Francisco house.

Stan Laurel, the British Charlie Chaplin, has signed a contract with the Rolin Film Co. (Pathé) for the production of a series of eight comedies. Mr. Laurel is a slapstick comedian on the same style as the American exponent of this type of comedy. The first release, "There's No Place Like Jail," is scheduled for Oct. 6.

EDITH LYLE

In the leading, feminine roles, "JOHNNY GET YOUR GUN" with Louis Benetton and "THIS WAY OUT" with Frank Craven, has been placed under contract for a special feature film production under the direction of George Foster Platt.
Miss Lyle is now on the Coast, where the work of finishing the production is rapidly nearing completion, and will return early in October to appear in a new Broadway production on the speaking stage.

CHARLES RAY

UPTON'S RIALTO.

By JESSE WEILL.

Camp Upton, L. I., Sept. 15.

George H. Sammler's vaudeville road show was the attraction the first three days of this week, and pleased. He carried eight acts. All went over big. It was a well balanced bill, and what the campers most wanted.

The last three days of the week Manager George H. Miller rented the theatre to the Third Development Battalion, who put on a vaudeville show for their own benefit.

"The Love Mill," a musical comedy, opened here Sunday for a four-day engagement. Cast and production were very good and the big house that greeted it here on the opening night was pleased.

There is to be another change of managers at the Buffalo Theatre. Sol Kiang, the present manager, is to go to Camp Pike, with Charles Bailey to replace him. This makes the fourth manager at that theatre in the past four months.

Arthur Hirsch and Joe Rosenthal are to join a Scotch regiment in ten days. They always did like "Scotch."

Yaphank Hangings.

After you are called to the mess hall at 7 P. M., just as you are about to "Step-out" after a hard day's drill—and notified that the commanding officer desires an inspection at eight bells the following morning, and you then put the rest of the evening in cleaning your rifle, mess-kit and socks, and at eight o'clock you "fall-out" and stand at attention for a few hours—and you are afraid that a spot on your shoe lace will be discovered—and that you will lose your pass for a month.

Isn't it marvelous? To have some old lady pause, look you over and remark—"Oh, but what a lot of fun this must be for the boys."

To the "Huns" the most unwelcome breeze is another draft from the U. S. A.

"I think the Government is very unconventional," Percival suggested.

"Why?" inquired Oso.

"I looked all through my draft questionnaire and couldn't find R. S. V. P." any place."

Yes, Whiffled, we still hold the lead in the Mosquito League.

A large sign at the depot reads, "Your uniform is your pass." The Long Island R. R. conductors probably can't read or else are too scared to do so. They are afraid that if they have no ticket you MUST dig up the two-twenty-one to get to town.

One of the sights you seldom see—a mess sergeant eating pie in a camp commissary.

Joe Mallo, in the box office of the Liberty, deserves the Iron Cross for an excuse. He was late coming back on a pass and when Mr. Miller asked why, said he was at the station for the train, but a hand came by and started to play the "Star Spangled Banner" and that he had to stand at attention. Before the band finished the train pulled out.

A lot of acts that play here think they are getting applause when it's only the audience killing mosquitoes.

Yes, it is proper to take a chicken bone in your hands to eat it in camp—the only thing required is the chicken bone.

M. P.'s ON BROADWAY

The New York streets, particularly the railroad stations and the upper sections of Broadway, Times Square, the Palace neighborhood and points adjacent to the theatrical Rialto are now more carefully patrolled by military police (M. P.) than at any previous time. The placement of them in the theatrical sections is due to the fact that about the first place the men on leave head for is some of the show shops, and consequently the "M. P.'s" come more in contact with the man out on a pass and the one "absent without leave."

The "M. P.'s" size up every soldier, having instructions to see that he is wearing his coat buttoned up and that none of the coat flaps are unbuttoned and that his general appearance is what the regulations require. The spiral leggings are no longer permitted on the legs of men who are assigned local duty or who have not been designated for overseas.

The "M. P.'s" have power to make arrests, if the case demands, with the U. S. Military Patrol wagon within ready call of any patrol sending in a call. The "M. P.'s" are also on the constant lookout for deserters.

LIBERTY THEATRE NOTES.

Frances Ingram of the Chicago Grand Opera Co. is making a patriotic tour of fifteen camps.

"The Beauty Squad," 12 people, has been over the Liberty Theatre Circuit.

The Liberty, Camp Green, is used daily as a school room for the psychological board.

James A. Roehel has been appointed dramatic director for Camp Dodge. The Commanding officer of Camp MacArthur has ordered an announcement of Liberty Theatre attractions to be read daily at retreat.

THE ATOM.

Jenny.Pauline Starke

Montague Booth.Harry Metcayer

Belle Hathaway.Doris Bennett

A wholesome little comedy, containing some heart appeal and enough suspense to keep up the interest. The scenario is in Catherine Carr's best style and Tripling has given Harry Metcayer a vehicle which suits him admirably.

The story is not heavy with plots and counter plots, but a straight forward human interest story, about a young woman who is in love with an actor, a \$20 a week player, who has a weakness for Shakespearean parts. Early in the picture Montague Booth (Harry Metcayer) is caught in a fire on the stage and sustains

severe injuries, which virtually put an end to his stage career.

He is forsaken by all his friends except the maid (Pauline Starke) at the boarding house where he lives. She has loved him in silence, he has never noticed her, except in the most casual manner.

Now that misfortune has come to him she immediately rushes to his aid. He is in love with another woman, yet he and Jenny go off together and get a position with a travelling medicine quack.

The "types" have been selected with care and the photography presents many impressive and beautiful exterior views, including a number of long shots. The close-ups are fine and the lighting all to be desired. "The Atom" is a good program feature.

MAURICE TOURNEUR ONCE MORE REVEALS HIS CREATIVE GENIUS!!

THE NEW YORK TIMES. MONDAY, SEPTEMBER 1st 1918.

SPORTING LIFE IS SHOWN AT RIVOLI

Maurice Tournour's Racing Film Lets Audience Cheer Classic Derby of Drury Lane.

Few motion picture directors equal, and fewer surpass, Maurice Tournour in the art of making scenes for the screen; By his work he stands out prominently, even among that small group of exceptional men who appreciate the peculiar powers of the camera and know how to employ them in the production of a photoplay. Once more, and in some ways more than ever, he has revealed his creative genius in "Sporting Life," the featured film at the Rivoli this week.

The play is a melodrama, based upon the well-known Drury Lane product, and, as many will remember, it has to do chiefly with a young English Lord and his desperate efforts to re-establish himself financially through the success of a pugilist in the ring and a racehorse, the phenomenal Lady Love, in the Derby. There are abundant opportunities in the play for exciting scenes.

Mr. Tournour has not faltered before any of the big comprehensive scenes, such as those of the prize fight and the Derby race, while in little incidents also he has done not only the obvious and expected, but the surprising. The spectators who viewed the picture yesterday afternoon were drawn into the excitement of the play's episodes, applauding and exclaiming at the succession of climaxes as people do only when they are thrilled by a scene of particular interest in what they see or hear.

At one point as Lady Love dashed forward to the race, some one in the orchestra shouted "Go," and many of the spectators literally started forward from their seats. It all seemed real. But this effect was accomplished by the climax of an episode, and each effect of the photoplay was similarly accomplished.

This is a Sample of What the New York Papers Said About

"SPORTING LIFE"

S. L. Rothapfel booked "SPORTING LIFE" without seeing it. His confidence in MAURICE TOURNEUR'S ability has been justified in his securing this sensational success that is now packing his Rivoli Theatre to the doors and establishing new records.

Definite distribution arrangements will shortly be announced

MAURICE TOURNEUR PRODUCTIONS

STUDIOS—FORT LEE, N. J.

SELLING AGENTS, HILLER & WILK.

LONGACRE BLDG., 42ND & BROADWAY, NEW YORK CITY

MOVING PICTURES

A WOMAN'S EXPERIENCE.

Society drama, presented by Bacon-Backer Films, an adaptation from the play "Agnes," by Paul M. Potter, directed by Harry N. Vokroff, who also wrote the scenario. The photographs are the work of Richard H. Whelan. Mary Boland is starred and supported by a small but adequate company, all of whom appear to be perfectly fitted for the roles in which they are cast.

Although there are six reels, the picture is unusually full of action. The clips belong to well written, are of great assistance in following the thread of the story. George Roydant (Sam Hardy) and his wife, Agnes (Miss Boland) reside in the country with the latter's uncle, Nicholas Barrielle (Lawrence McGill). Barrielle made a fortune in the city and has retired. Wishing to save his niece and her husband from the temptations of New York he virtually demands they live with him. The young couple do not like this plan and at the same time do not wish to hurt the good gentleman's feelings, but they make it plain to each other they don't for the city.

They finally break away from the old man and make their home in New York. Roydant is successful in business, and his wife is popular in society. After a time there is an estrangement. Agnes in an absent-minded sort of way carries on a flirtation with Lord Sulgrave, and her husband falls in the hands of an adventuress.

From then on the action is fast and the story increases in interest. One of the best scenes and the one in which Miss Boland shines most radiantly, is that in which Sulgrave comes to her bedroom, at her invitation. But when he knocks at the door she will not admit him. He finally forces an entrance, and a real struggle follows. In the scuffle Sulgrave falls to the floor and is stunned. She removes him to his own room. Meanwhile her husband, who is in financial difficulties, comes to her and asks for her jewels, that he may raise money to meet obligations. She confronts him with a note from the adventuress, and explanations on his part follow. But she fails to tell him of her experience with Sulgrave.

In the last reel husband and wife are reconciled. The uncle has come to their aid. With their difficulties over they decide they have had enough of the city and go back to live with the old man. The picture has been well staged and it should make an unusual picture program feature. It has all the elements which will appeal.

A SOUL WITHOUT WINDOWS.

Hopkins.....	Richard Clayton
Joshua.....	Edith Clarke
Hannah.....	Eugenie Woodward
Nehemiah.....	Nicholas Barrielle
Pedro Camillo.....	David Davies
Muri.....	Gus Mayo
Mrs. Mallory.....	Frank Mayo
Scott Mallory.....	Frank Mayo
Pat Palmer.....	Pinna Nesbit
Mr. Palmer.....	Jack Drummer
Griswold.....	Jack Roberts
Woman.....	Sadie Schaeffer
Girl.....	Violet Askei

This World feature, starring Ethel Clayton, is altogether different from the general run. In it are many pleasing scenes and the theme is most unusual. If it is one of the best productions the World has put out in some months, and should be an excellent program feature. It may be the last World picture to which Miss Clayton will be seen, as her contract with that company has been expired. Good photography, in which are included interesting country scenes, handsome interiors and locations with the proper "atmosphere" help to make the picture good entertainment. Miss Clayton takes the role of Hopkins, who as a child is brought to a Shaker settlement, and the years of her youth are spent among this strict religious sect. When her natural desire for fun and music come to the front, she is punished in the Shaker fashion. Miss Clayton acts unselfishly and shows considerable dramatic power in some of the scenes. When brought before the elders of the church and at punishment for some minor offense is sentenced to whip half a dozen children, who have been her playmates and have not been parties to the "crime," her indignation and refusal are finely expressed, and one is impressed with her earnestness. But this is only one of the many instances in which Miss Clayton excels heavily.

A most interesting feature is the identity of the "Soul Without Windows." This individual's identity does not come along until near the end of the third reel and is a surprise, as the person, Scott Mallory (Frank Mayo), early in the picture gave little evidence of being soulless.

Mallory in saving his fiancée from drowning meets with an accident, the result of which is paralysis from the waist down and has an unbalanced mind. He is wealthy and has the best of care, but is forsaken by the girl for whom he risked his life. He no longer wants to live, according to the title. Hopkins then enters into his life, and a French physician cures him of his ailments. In the last scene the two lovers are seen in a church. Miss Clayton has a fine supporting company.

Al Jennings, erstwhile bandit and convict, pardoned by ex-President Roosevelt, at present a Baptist evangelist, has completed a western which will be produced and acted by himself. It will be a history of Jennings in his outlaw days. The title is "The Lady of the Dogout."

THE BELLS.

Mathias.....	Frank Keenan
Anette.....	Lois Wilson
Lipararo.....	Joseph J. Dowling
Catherine.....	Ida Lewis
Kewell.....	Bert Law
Nickel.....	Carl Stockdale
Christian.....	Edward Coxen
Gert.....	Albert Cody

Just as every legitimate actress wants to play "Camille" and every reader plans for a chance at "Hansel," to the male screen stars years for a wallop at the role of Mathias in "The Bells." Mathias does more over and over each time, a flop.

The latest aspirant for this honors is Frank Keenan, supported by an adequate cast and production, made by Fath. Mr. Keenan is an admirable character actor, and his interpretation of Mathias is an intelligent, careful and painstaking one. But the story is old-fashioned and gruesome at best. If the late Sir Henry Irving were to offer it today it would be laughed at.

The Fath Production is a tiresome affair. The majority of the present-day picture patrons probably never heard of the play. *John*

MODERN LOVE.

Della Arnold.....	Mae Murray
Julian Lawrence.....	Philo McCullough
George Addison.....	Arthur Shrier
Mirrie Harris.....	Claire Du Bray
Willie Henderson.....	George Chesebro

The title of this flimsy, featuring Mae Murray, might suggest many things and many highly interesting stories, but such is not the case with the picture seen at the New York Theatre. It is a very ordinary feature treated in a stereotyped and conventional way.

Good photography will often help a poor picture to get across, but in "Modern Love" even this is lacking. The settings are shabby and the lighting dim and indistinct. There are many close-ups of Miss Murray and her leading man, some of which are good, but they are allowed to remain on the screen so long that this phase becomes tiresome long before it is over.

Miss Murray is Della Arnold, a young woman of the stage, playing one-night stands through the middle west. Through missing a train and inclement weather, she and the leading man get separated from the company and, finding a storm, have to spend the night at an inn. The actor (Philo McCullough) sings

the register Julian Lawrence and Wife, without his companion's knowledge.

In her struggles to escape his attentions which followed, Miss Murray puts up a good fight. It proves quite a rough and tumble affair. The linkkeeper enters into the proceedings at the right time and when explanations follow, Lawrence is promptly kicked out of the hotel. From actress to artist's model is Della's next step. While following the latter profession, the heroine meets the man she loves and presumably marries. Throughout the five reels the compromising position in which she found herself with Lawrence is always cropping up and spoiling her plans for a happy marriage.

Miss Murray plays in a moderately interesting manner. Her support is only fair. The men in the cast all show a tendency to over-act. The redeeming feature is the work of Clair Du Bray, the sophisticated young woman, who knows the stage and the studios. "Modern Love" was directed by Robert Z. Leonard.

Bobby Connelly, the boy film actor, has been sent to the Coast by Harry Brown to appear with Blanche Stewart in "The Unpardonable Sin," directed by Marshall Neilan.

Goldwyn Pictures

Everybody Likes Her!

MADGE KENNEDY, to use an old-fashioned phrase, has grown on the people of America. She has become a nation-wide habit. Picture by picture she has grown in popularity.

Step by step upward—rapidly—in "Baby Mine," in "Nearly Married," "The Danger Game," "The Service Star," and "Friend Husband" this fascinating personality has increased her reputation and drawing power, as few stars ever succeed in doing.

With the finest, ablest and by all odds the most enjoyable of all of her productions, Goldwyn, under its policy of Star Series releasing, takes pride in presenting

MADGE KENNEDY

in The Kingdom of Youth

By Charles A. Logue Directed by Clarence G. Badger

Showing how a fresh young girl defeated a middle-aged widow with her rouge-boxes, lip-sticks, steam baths and fat-reducing appliances.

Have you booked the Madge Kennedy Star Series for your theatre?

GOLDWYN PICTURES CORPORATION

DANIELS BUILDING, New York
145 East 42nd Street New York City



MOVING PICTURE

PECK'S BAD GIRL.

Minnie Peck.....Mabel Normand
 Dick.....Earle Foxe
 Hortense.....Marion Jackson
 Miss Olivia.....Blanche Davenport
 Adam Runkell.....Leslie Hunt
 Peck.....Joseph S. Fawcett
 Pearson.....Edwin Sturgis
 Walker.....Joseph S. Fawcett

A capital picture, and one showing Mabel Normand out to greatest advantage in "Peck's Bad Girl," a Goldwyn production, is being shown. It is not only funny, in a healthy, old-fashioned way, but it is also quite melodramatic in spots and has a good deal of variety, a pretty little love element is injected. Minnie Peck is a very bad girl indeed. She interferes with the hose of the village fire department to the discomfort of the fire ladders, and she puts a sign on the bank which results in a run on that stable institution. Saved from reform school by the friendly intervention of a kind-hearted woman, she secures a position as model with Miss Hortense Martinot, a modiste from New York. She makes a comedy model, indeed, alternately affronting Hortense's customers and falling over her train. She also engages in a flirtation with Dick, a city stranger, who has come to the village to sell fake jewelry. Going to the shop one night on a forgotten errand she discovers two "silk" looking men tunnelling from cellar to cellar on their way to the vaults of the bank. Hortense enters at this juncture in a most suspicious manner, and it dawns upon Minnie that she is intent upon making a get-away herself, and is in league with the robbers. So Minnie makes her employer a prisoner in the closet, and with the timely aid of Dick captures the men. Dick turns out to have been on the trail of the gang, while Minnie finds herself a heroine. And then Dick puts a ring with a real stone on her finger.

Miss Normand is one of the best comedienne on the screen, and there are few artists who can get a laugh with quicker readiness. In "Peck's Bad Girl" she has a vehicle uncommonly well suited to her peculiar talents. Earle Foxe as Dick renders good support, and Corinne Barker as the wily Hortense could not have been better cast. All the village characters are suitably played, and the direction is perfect. The village, built in the Goldwyn yard at Fort Lee, is a triumph.

JUST FOR TONIGHT.

Theodore Whitney, Jr.....Tom Moore
 Betty Blake.....Lucy Fox
 Crandall.....Henry Seelye
 Major Blackburn.....Henry Hallam
 Theodore Whitney, Sr.....Robert Broderick
 Lady Roxenham.....Ethel Grey Terry
 Detective Chalmers.....Edwin Sturgis
 Butler.....Phil Ryley
 Mrs. Blackburn.....Maude Turner Gordon

Theodore Whitney, Jr. (Tom Moore), in "Just for Tonight" (Goldwyn), lets himself in for all sorts of adventures when he goes seeking the acquaintance of a pretty girl who lives somewhere near New York in a great country house, while the country roads lead in a rather looking car. And Theodore should have been trying to recover an old stock certificate, really the property of his father, which decorates the walls of a road house and which has rather recovered its former value. But Theodore will go philandering and the certificate disappears. These things happen in the picture, and much more.

Betty Blake, who young Whitney admires, lives with her uncle, Major Blackburn. There having been a jewel robbery in the house, and Betty having been seen talking to a strange looking man in the shrubbery, she is looked upon as the culprit by the detectives. They are immediately dismissed, but an insurance company decides to send a sleuth to the Major's house on its own hook, and in the guise of an English lord. Knowing the detective assigned to the job, young Whitney pays him one thousand dollars to let him have the job. He goes to the house as Lord Roxenham and is cordially received. But the butler soon detects the deception and telephones to New York for a woman supposed to be the real Lady Roxenham and wife of the man Whitney is impersonating. Lady Roxenham comes, but she and Whitney decide to carry on the deception for the evening. The next night Whitney finds his supposed wife stealing a necklace from the safe, and a girl finding the house discovers that she and the butler are a notorious pair of thieves. And Betty produces the certificate, which accounts for her conversations with the mysterious man. And Whitney marries Betty, which all the fans know will happen from the start.

Tom Moore is happily cast as the winning, fearless Whitney, and Lucy Fox as Betty is an admirable foil.

Good support and good direction help in making this an excellent picture.

BY HOOK OR CROOK.

Frederic Pritchard.....Carlyle Blackwell
 Gloria Veritas.....Evelyn Greedy
 Frederic Pritchard, Sr.....Jack Drummer
 Mrs. Pritchard.....Nannie Ellison
 Aunt Marie.....Nora Cecil
 Smithson.....Frank Doane
 Mrs. Newing.....Alice Claughey
 Henry Arnold.....Henry Warwick

Amusing five-reel World comedy, in which Carlyle Blackwell and Evelyn Greedy are featured. These two young stars are always seen to better advantage in this type of photoplay. The story while improbable is interesting and there are many laughs distributed. The pho-

tography is clear and sharp, with pleasing exteriors, the indoor scenes are all that the picture requires. While there are a number of close-ups the pictures of the two stars are not constantly thrown on the screen, neatly with the idea of getting into the "light."

Frederic Pritchard (Mr. Blackwell) the son of a wealthy father who has never had to work and abhors anything which might suggest exertion, is very funny at times, particularly when his father is about to cut him off. Young Pritchard receives the calling down with a mixture of peevishness and boredom and takes his father seriously. The result is he decides to become a burglar.

One of the best characters is Smithson, the butler (Frank Doane). He is always at the

master's cell, and also his partner in his midnight exploits while he is burglarizing.

THE BRAZEN BEAUTY.

An exaggerated Universal comedy—almost a farce—featuring Priscilla Dean, seen at the Circles. The story is far-fetched, but this does not altogether detract from its amusing features. There is fine photograph and the settings are handsome.

Miss Dean is an orphan, left with untold millions; her father, a Montana silver miner, having died during her infancy. The early scene shows her life in a mining town of which she soon grows tired. From the second reel on, tells of her efforts to conquer New

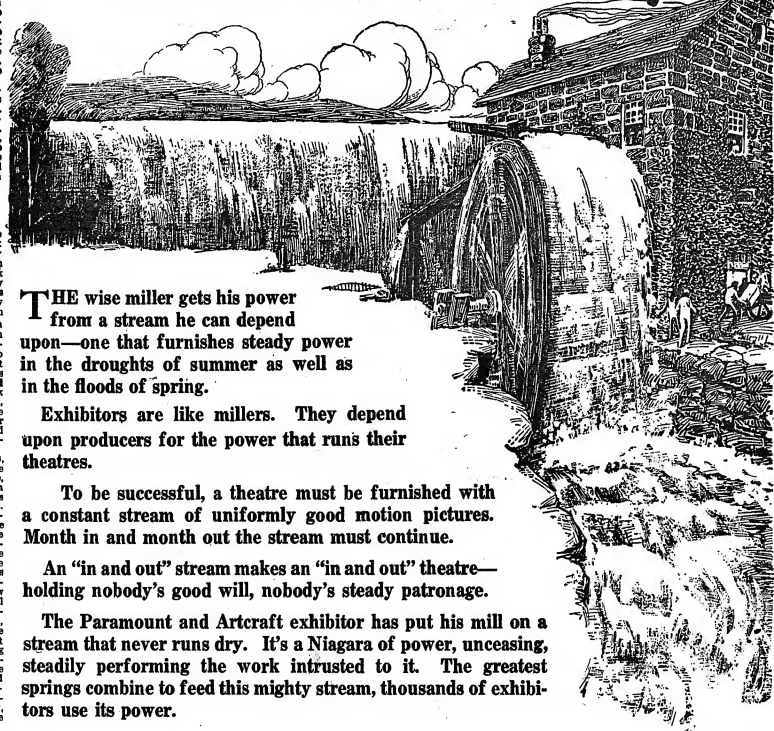
York and inject herself into a certain country club colony.

She is a wild, untamed creature, but able to get away with some daring exploits because of her wealth. She believes in calling a spade a spade, and when one young man proposes to her, informs him when she marries she is going to wed a man and not a degenerate. She gives him a right hook and sends him about his business.

But Priscilla is finally tamed by the man of her choice and in the final scene they are in a cluck.

There are many amusing situations and "The Brazen Beauty" should be a good program feature. It is clean and full of good, healthy laughs.

Is Your Mill On a Stream That Never Runs Dry?



THE wise miller gets his power from a stream he can depend upon—one that furnishes steady power in the droughts of summer as well as in the floods of spring.

Exhibitors are like millers. They depend upon producers for the power that runs their theatres.

To be successful, a theatre must be furnished with a constant stream of uniformly good motion pictures. Month in and month out the stream must continue.

An "in and out" stream makes an "in and out" theatre—holding nobody's good will, nobody's steady patronage.

The Paramount and Artcraft exhibitor has put his mill on a stream that never runs dry. It's a Niagara of power, unceasing, steadily performing the work intrusted to it. The greatest springs combine to feed this mighty stream, thousands of exhibitors use its power.

There's still more room along the bank— Come set up your mill!



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General.

NEW YORK



COAST FILM NEWS.

By GUY PRICE.

Los Angeles, Sept. 14. Leo Piroson has been engaged as juvenile of the National Film Corporation.

Walter Edwards has decided to run again for alderman of Culver City.

Frank Berensford is back at his desk at the Diandro after a rest in the mountains.

Stoney Barton, of the Klerna staff, is wearing an American uniform.

H. Tipton Stock is back at Universal writing continuity.

Jack Perrin has joined Triangle playing staff.

Jack Mulhall has signed a six months' contract to appear in Paramount pictures.

Jack Cunningham has been engaged to write the continuity on Frank Keenan's new screen play.

Eugene Lewis is the new assistant scenario editor at Triangle.

William Parker, the author, has taken up his residence in Los Angeles.

Catherine MacDonald has been engaged by Cecil De Mille.

Monte M. Katterjohn has received word that his brother, Fred Katterjohn, arrived safely in Siberia.

William Duncan has begun work on a new Vitaphone serial. Edith Johnson will be his leading woman.

Sylvia Bremer has filed suit for divorce from her husband, Edwin W. Morrieon, a theatrical manager of Australia.

Waltomar Young has returned to Universal, where he will write original stories and continuity.

Henry Walthall has received a letter from his brother, stating that he was severely wounded at the Battle of Marne.

Neva Gerber made a talk a few nights ago at the Symphony Theatre—her first local appearance.

Director William Chaudet has returned from San Diego Canyon, whether he went to direct Billie Rhodes in mountain scenes.

"Scrapes of Paper" is the name of Betty Arbuckle's forthcoming propaganda picture, written by Adam Hull, Lasky publicity man.

Betty Compton, Monroe Salisbury's newest leading woman, will be seen first in "Breathes There a Man," now in course of production. The story originally appeared in Scribner's.

Henry B. Walthall's last picture will be produced by the National, by special arrangement with N. W. Aronson. Walthall will soon leave the screen for the legitimate.

"Hobbs in a Hurry" is the first of the William Russell Productions, Inc., to be released under the new arrangement made recently with the Pathe exchanges. Stephen Fox is the author.

Carmel Myers has been extended an invitation to Japan by the Yomi Shimbun, a Japanese magazine which recently conducted a contest in which Miss Myers received 200,000 votes more than her nearest competitor.

A stranger from Iowa approached C. Gardner Sullivan, Ince's premier photoplaywright. "Who wrote that book?" he asked.

"Eve Hart," replied Sullivan. "Who's he?—Bill Hart's little brother?"

Alma Rubens, who recently filed suit against her husband, Franklyn Parum, for divorce, service charges of cruel treatment soon after the wedding, camouflaged the case under the title, "Alma Smith vs. William Smith. The suit is still pending.

Thomas H. Ince has broken the ground on his new half-million dollar studio which is to be erected one mile from the Triangle studio at Culver City. George Washington's Mount Vernon home will be reproduced in the architecture.

The next super-production which the National is contemplating as a follow-up on "Tarzan of the Apes" and the "Romance of Tarzan" is said to be one of the most sensational and daring ever screened. The studio management is surrounding the plans for the production in the deepest mystery.

OPERATOR'S D. S. C.

Cincinnati, Sept. 18.

Cincinnati picture operators are, in the language of the poet, "all swelled up." One of their number, Cecil M. Murray, aged 30, of 306 West 7th street, has been awarded the distinguished service cross by General Pershing.

He came here from Hamilton, O., and was drafted Dec. 10. He has a wife and little daughter in Cincinnati.

INCORPORATIONS.

Ackerman Film Production, Manhattan; \$50,000; C. R. Ackerman, J. C. B. Iden, R. L. Noah, 200 W. 24th St., New York.

William Street Amusement Co., of Buffalo; \$5,000; I. P. Schofield, P. Frank, M. Bauchstadt, Buffalo, N. Y.

Joseph Friedberg, Manhattan; pictures; \$10,000; T. F. McMahon, B. C. Elliott, J. Friedberg, 414 W. 10th Street, New York.

J. W. W. Co., Manhattan, theatricals and pictures; \$10,000; D. Lewis, J. & M. Weber, 1416 Broadway, New York.

MONTREAL'S NEW HOUSE.

Montreal, Sept. 18. The new Allen, opened to capacity Monday with Griffith's "Hearts of the World."

The Allen is the first theatre built in the Notre Dame de Grace Ward, and is the latest of a string of 20 theatres organized for Canada by the Allen Theatre Enterprises.

It has a seating capacity of 1,000 and is handsomely decorated.

The manager is H. C. La Marr, formerly of the vaudeville team of La Marr and La Marr.

The orchestra of 20 pieces is under the direction of H. Thorpe.

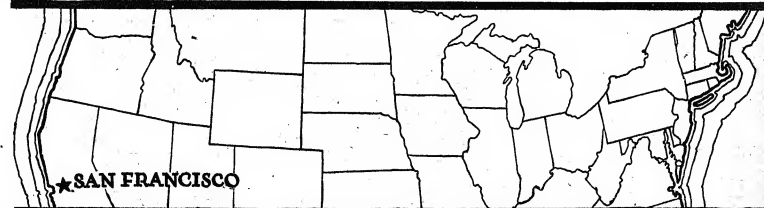
MOTHER DIED AT CHILD BIRTH.

Los Angeles, Sept. 18.

The picture people have been immeasurably saddened through the death of Mrs. Eddie Cline, who died following the birth of a child.

The bereaved husband is a director with Mack Sennet.

D.W.GRIFFITH'S



"The Great Love" in San Francisco

"THE SEASON'S BEST PICTURE"

Eugene J. Roth, manager of the California Theatre, one of the most successful photoplay houses in America, had the first run showing of "The Great Love" in San Francisco. He wired Mr. Griffith as follows:

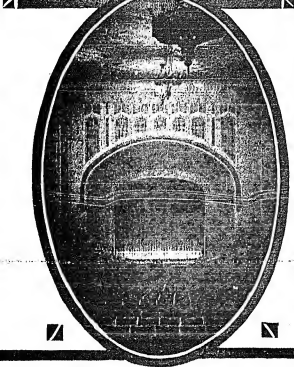
"Our California Theatre has contracted for exclusive first showing in San Francisco for all of the D. W. Griffith features. The tremendous ovation 'The Great Love' received and the unanimous opinion expressed to the effect that it was the season's best picture is most gratifying to us. Accept congratulations."

D. W. Griffith's first Artcraft picture, "The Great Love," has been a tremendous success everywhere shown, regardless of locality. Though its premiere showings took place in the hottest month of the year, the theatres were thronged at every performance.

RELEASED BY



This is one of a series of advertisements showing the success of "The Great Love" in the most important cities of the United States.



MOVING PICTURES

AMONG THE WOMEN

By PATSY SMITH

Nothing new on the Riverside bill this week and nothing big enough to draw any great applause even from the holiday audience Monday matinee. Eddie Borden appeared to be the biggest hit, but he stole a few bows at that. Francis Renault's reappearance in vaudeville here was marked with no particular novelty and despite his elaborate wardrobe he should cut the line in the program calling attention to its purported or intrinsic value now that he is playing before intelligent audiences whose eyes are well open to extravagant stage expenditure. A white Spanish shawl bodice with one sleeve and part of rose bodice showing and a bizarre rose covered wire coat arrangement over all was worn at the opening. A grandmother costume, of blue silver brocade, lengthened with a deep flounce of lace—the same falling in a cascade down the back, was laced with tiny garlands and blue malines. With a silver iridescent gown, the train and one side drapery of black velvet, a fan of black ostrich feathers and white gloves, she carried and a bird of paradise flashed bravado from a huge unbecoming headgear. The bicycle seems to have been exhausted by the trick cyclist, for Minnie Kaufman (Minko and Co.), one of the best women cyclists seen, is doing nothing new in the way of routine tricks.

Mollie Fuller displayed a smart little round hat, the crown studded with brilliants and her well advertised "Evangeline" nether extremities. Stella Mayhew entertained in a simple blue voile with lace drop skirt, and Florence La Due, champion lady roper, wore a plum satin shirt with velvet skirt. The women in the Bert Baker act were in white crepe embroidered in red and beige jersey cloth stitched in dark blue or black.

Even the girl ushers were boosting the show at the Fifth Avenue Monday night, which listened well at the start and finished with their recommendations well justified. There were eight vaudeville acts not counting the patriotic song contests, and it was at over at 10.30, making a short but sweet entertainment for that house. Two sister acts and two male teams didn't look so well on the bills, but panned out all right. Jimmie Foley (formerly of O'Neil and Foley), who has replaced Jimmy Casson with the Sherlock Sisters, overworked the stunts in his dancing specialty and was winded for the singing that followed. The girls opened in modernized Chinese costumes and closed in geranium brocade velvet and net over wistaria foundations. A cute little soubrette dress, evidently new, was of pink brilliant cloth and had an orchid georgette panel front, pink and orchid bloomers and pink lace trimmed tunic. A little less affectation would help these girls, particularly in their singing number.

The pretty De Wolf Girls, formerly known as Georgetta and Capitola, presented a delightful novelty act. They opened as Little Red Riding Hood in front of a wondrous backdrop, the mistake of the story book material that her clothes were all wrong and proceeded to show how pretty things would have transformed her. A gray silk panorama drop bordered with blue birds enclosed a dainty bedroom 'set, bright with rose design cretonne, the girls in nighties, just slipping out of their beds. Turquoise negligees with blue birds printed on the sleeves and caps, white cloth riding habit for the morning gallop and a demure tucked gray georgette with bonnet to match followed each other quickly. For "rag time tea" they wore a pink chiffon overskirt embroidered in blue over

panel fronts of alternate bands of pink silk and lace frills—long loose sleeves of same and high chapeaux of combined materials. Handmade rose brocade and silver cloth wraps with oriental hems and linings of blue were worn for a restaurant verse and pretty waltz, and, as the lay over, the girls are seen in lace coats and sheer pink pajamas. They are capable dancers and have pleasing voices aside from the originality of their offering.

What a wonderful hair (quite to her knees) and what a consummate little perch artist is the little Jap girl of Oaki and Tak! After discarding her heavy velvet mandarin coat, she works in spotless white silk blouse and tights with the freedom and sureness of a male artist.

The woman of Mason and Gwynne wears a buff cloth Russian suit trimmed with brown fur and a brown skin makeup. She sings, whistles and imitates something, it isn't clear just what, and removes her gloves in the middle of act for fear her makeup may be misinterpreted.

Lace, but not least of the women, is Doris Darr. First in saxe blue and gold scroll brocade, the loose straight bodice sparkling with a design in brilliants and a little flat plac, perched atop her head tied with silver ribbons, then in silver cloth resplendent with bands of iridescent, she is smartly attractive. Her punch song and dress, however, is worn last.

In rose velvet, its long train and vest front, solid with ruby sequins, and hair powdered at sides, she sings of the woman who wants to keep young.

The most conspicuous feature of the latest Artcraft production, "Johanna Enfant" is the work of the title character's writer. The author of them (be they original or culled from the book) hands out many laughs the action does not really call for. Mary Pickford who waltzes at her best in the character of the country slavey, whose brain is weary of the monotony of things as her body is of the incessant drudgery. With face artistically freckled, she will appeal to every freckle-faced boy and girl film fan. After praying for a beard and getting a whole regiment who shower attentions upon her, the soul of vanity is awakened. Her tight braids are let down and curled—freckle bleaches applied and milk baths indulged in and with chameleon-like rapidity she changes from ugly cotton dresses to well fitting frocks. A guimp dress was particularly pretty. The waist was flowered material and the tight skeleton bodice and plaited apron skirt was of serge or some other light cloth. A wide belt of patent leather encircled her waist. Some of the scenes were taken with the Hotel California Coast Artillery, of which the little film star is official godmother. Miss Pickford appears to be growing more human in her characterizations—not just "too sweet to V"—she plays the freckles that make her appear so.

It is not possible to describe in decent language the nauseating attempt to win the favor of the principals of Robinson's "Parisian Flirts." The name of the offering is "The Wild Lovers." Billy Clark and Al Raymo were the leading offenders, abetted by Max Bernard and Halile Randolph. Jocko, the ape, played by Marion Benson, is a mere plant for the lewd business and talk. Miss Bernhardt appeared to be amusing herself rather than the audience, and showed the same unconcern in her dressing. Two satin sport suits were plain and ordinary for stage wear. Halile Randolph carried her costumes well but spoiled their effectiveness with a hat

or feather that didn't belong.

Jerry Flemming, the plump blonde soubrette, rushed through her lines at times. A little more initiative was expected from her. She should cut out "cart wheel" or go in for a trapeze for them. Freda Lehr deserves credit for the only legitimate entertainment handed out, aside from Chas. Robinson himself. A tall, fine looking young woman, she has a good voice and delivery and makes the best appearance of all despite the showy clothes and bold display of ego of the other women.

As for the chorus, they are young, good looking and slender. The only one above the average size has dignity and can read lines as well as any of the principals. They open as summer girls in turquoise and lace frocks and big flower decker cover hats. For "Peaches Down in Georgia" they are in peacock blue satin cape coats relieved with white satin collars and blue and white satin rolled brim tams. A half dozen in high heels, to make them taller evidently, wear men's flannels and blue satin coats. They modestly adhere to skirts and pants throughout—only one girl appearing in fishings—supposedly returning from an ocean dip. The conventional costumes and fair appearance of the tout ensemble, together with the broadly suggestive display of its brazen delivery (with no attempt to cover by double entendre) makes an incongruous offering to say the least, and it's safe to say, there will be a general disinfecting of the business and talk before it travels far.

Paul Schindler told me one time, while he was doing a certain musical comedy, that he never could appreciate the work of a certain dancer in the show, as he had to look at her big prop smile every performance and it got on his nerves. Just so, Mac Murray's cameraman had to cover by facing putty lips saying "prunes" and "prisms" and "baby stares." "Modern Love" tells of a chorus girl model who walks the straight and narrow, without a temptation of any sort to stumble over—which doesn't sound like the brand of modern love the public are familiar with. It is full of absurdities, but the greatest of all is Miss Murray's attempt to play an ingenue with an expression that beautifully expressed deep interest in nothing, save her own personal looks.

If Barney Gerard's "Follies of the Day" isn't a success this season, it won't be because they haven't the material. Chester Nelson even funnier than last year holds up the comedy of the show and the individual hit was made by an unprogrammed little woman with a big voice—who stepped in the production in the cabaret scene in the last act. Harry Welsh and the leader, Andy Harer (who sings in the orchestra) as well as the rest of the business in the pawnshop scene in the first act, are from the American Burlesques offering of last year. "Pawn-broking de Luxe."

Gertrude Hayer doesn't stand out quite so strongly in the show as last season, in fact does not make the attempt but divides honors with the rest of the women, even with some of the chorus. Mildred Laurie, Gertrude Saffin and Pauline Harer lead some numbers capably. With a royal blue and green net trimmed with blue sequins and ostrich fringe, at her opening Miss Hayer wears a lattice, fan-shaped headgear, of jet and tiny light green ostrich tips. A scarlet velvet, high waist, topped a white satin draped skirt which had a broad band of white fur. Miss Hayer's headgear, zouave with its crystal fringe and copper fishscale oriental trousers, suggested a mermaid as much as an oriental. Transparent black lace, the high long sleeved bodice unlined and the

double skirt showing a drop of white was her most effective display.

Maybelle Courtney, a pretty dimpled blond, wore a most becoming good-looking black lace poke hat with a black satin afternoon dress. Flat white flowers, were applied on its velvet crown. A rose velvet gown had a huge design on the front in black sequins and a green satin had its wide panel back, caught up on one side of skirt with an ornament of pearls and opalesques. Del Duval is the sprightly half of a Sister team. She was cute and attractive in rose and green sequin ripple frock, and in pink and blue net, but wore an awful looking affair with black silk old lady's jacket in the Aviation Field scene. Sister Viola, taller and pretty but not so full of pep, wore her best frock first—a blue satin with her scalloped bottom, edged with tiny silver flowers. For their specialty in the last act they were in gold net and lace with baby bonnets of pink and blue, flaring at the ankles and trimmers of malines. The little "unknown" wore her bobbed hair curled and turquoise mouseline de soie sleeves and drapery over a frilly skirt of various ripples of chiffon.

The chorus includes live, good-looking girls. Oriental costumes were a feature as last year. At the opening they were in maize sport silk outfits trimmed with white lace frills, the fronts splitting open to reveal pink satin bloomers. For the "Bagdad" number blue silk zouaves and hip drapery were combined with orange bodice and at the finale of the first act, spectacular frocks of black and white were worn. The little girls had "lamp shade" skirts edged with sequin trimming, pink bodices and bloomers with medallions of black lace and sequins and pink turban topped with loops of black gold-edged ribbon. The taller girls had skirts of black ribbons (showing fishings through) finished with big flounce of black net, gold braid and tiny flowers, and some pink hats with wide black ribbon running from crown to edge of brim. Novelty material was employed for finale—white silk printed with a design that might have been a flying fish in various colors. Full pantaloons were shirred on the sides finishing in a frill and spangled girdles and odd-shaped toques completed a rather freakish picture.

ANGLING FOR "PEG" •

After announcing the purchase of the screen rights to "Peg O' My Heart" from Oliver Morosco, Louis B. Mayer, manager for Anita Stewart, is now understood to be in negotiation with Hartley Manners to the same end.

According to the story, Manners is now willing to release the play for pictures for \$50,000 cash and one-half the profits.

C. F. Zittel, acting for the International, is also anxious to secure the picture rights to "Peg" for Marion Davies.

ALMA RUBENS CRITICAL.

Los Angeles, Sept. 18. Alma Rubens, the picture star, is critically ill. Her recovery has abandoned hope of her recovery.

Gilbert P. Hamilton

DIRECTOR
TRIANGLE STUDIOS
Culver City, Cal.

JACK CUNNINGHAM

Staff Writer Robert Brunton Studios,
Los Angeles
Recent Release for Barricade, Keenan,
Glaum and Kerrigan

GREAT ARRAY OF STAR FILMS TO BOOM LIBERTY LOAN DRIVE

Entire Industry Goes in Generously for Special Stunts by
Its Principal Players to Give Coming Bond Campaign
Much Screen Publicity—Picture Plans for
"Drive" All Set.

Plans for the motion picture industry's distribution of its pictures for the forthcoming Liberty Loan drive have been perfected. They are as follows:

1.—Each company shall distribute, through all of its offices in the United States, the prints in which its own stars appear.

2.—Prints of any subject made by a company or individual not possessing a distributing organization, will be handled by any distributing organization selected by such company or individual.

3.—Each office of each distributing organization will be held strictly accountable by its Home Office for booking solid during the four weeks of the drive each print delivered to.

4.—At the conclusion of the drive, each branch office of each distributing organization shall immediately forward to its Home Office the original booking sheets showing the space theatres and the dates for which each print was on exhibition, as well as the dates for which each print was in transit, such booking sheets to be delivered by you, and by you transmitted to the Treasury Department.

5.—No charge shall be made directly or indirectly to any exhibitor for the exhibition of any Liberty Loan prints, nor shall the exhibitor be asked to pay express charges either way.

6.—Express charges shall be paid by the distributing organization; each exchange shall maintain an accurate record thereof, and at the conclusion of the drive, forward the record, supported by vouchers, to its Home Office so that the company may be reimbursed by the Treasury Department.

7.—No exhibitor shall be permitted to book one subject for more than one day, nor shall any exhibitor be permitted to obtain a repeat booking for any subject.

8.—Uniform instructions shall be sent by the Home Office of each distributing organization to its respective offices, such instructions to be prepared by your committee, and to be published in the trade papers.

9.—The Government is to determine the number of prints to be made from each negative.

10.—Each distributing organization shall determine the division of such prints among its respective offices, according to the nature of the territories, and the number of prints required for each.

The features to be released are: William Hart in "A Bull's Eye Berlin"; Norma Talmadge in "A Liberty Loan Appeal"; Harold Lockwood in "Liberty Bond Jimmy"; "Patty" Arbuckle in "A Liberty Loan Appeal"; Edith Storey in "Edith's Victory"; "The Democracy"; Emily Stevens in "Building for Democracy"; Mae Murray in "The Taming of Kaiser Bull"; Kalem's all-star company in "My Country"; Sessue Hayakawa in "Banzai"; (Hitah); Wallace Reid in "His Extra Bit"; William Farnum in "A Liberty Loan Film"; George M. Cohan in "A Liberty Loan Appeal"; Corinne Griffith in "A Wise Purchase"; Goldwyn's all-star cast in "The Spirit of '76"; Gladys Leslie in "Sylvia's Last Pledge"; Lillian Gish in "A Liberty Loan Appeal"; Dustin Farnum in "Ready Money King"; Edith Ferguson in "The Spirit That Wins"; Charles Ray in "A Liberty

Loan Plea"; Dorothy Dalton in "A Liberty Loan Appeal"; Enid Bennett in "A Liberty Loan Appeal"; The Mack Sennett Stars in "It's a Clinch"; Alice Brady in "A Liberty Loan Appeal"; William Faversham in "A Liberty Loan Appeal"; Alice Joyce in "The Choice"; Margaret Clark in "The Biggest and the Littlest Lady in the World"; Mary Pickford in "100 Percent American"; Douglas Fairbanks in "Sic 'Em, Sam"; George Beban in "When It Strikes Home"; Harry T. Morey and Betty Blythe in "The Grouch"; Earle Williams and Clara Whipple in "A Liberty Loan Appeal"; William Duncan in "The Decision"; Charlie Chaplin in "The Bond"; "The Big Show"; "The Bond"; "Financing the Fourth"; Mme. Nazimova in "A Woman of France."

LOAN FILMS SHOWN.

The first showing of the Forty Liberty Loan films was held before an invited audience at the Rivoli Tuesday morning. It was given under the direction of the Liberty Loan Committee. The pictures have been made at the expense of, and are contributed by, the various picture corporations throughout the country. A number of the pictures have been donated by the stars themselves. They consist of short stories, some comic, some serious, each carrying a plea for the Liberty Loan. The duty of the citizen to buy is emphasized, as well as the benefits to be derived. Some grim pictures are shown, illustrating just how serious the situation is.

There will be 40 pictures in all and these will be shown in all picture theatres, the agencies distributing them free of charge. The distribution will be under the auspices of the National Committee of the Motion Picture Industry, appointed to co-operate with the Treasury Department. Adolph Zukor is chairman.

The use of the Rivoli was donated by Lieutenant Samuel Rothapel, U. S. M. C.

RE MISS YOUNG.

Lewis J. Selznick, president of Select, sent a registered letter to the trade papers contradicting a purported interview published in the "Trade Review," with Harry I. Garson, in which the statement is made that Garson secured a contract giving to him the right to sell outright pictures starring Clara Kimball Young for a period of four years.

Mr. Selznick adds that the C. K. Y. Film Corporation, of which Select owns the entire capital stock, has an exclusive contract for the services of Miss Young for a period of several years and that Select is the exclusive distributor of pictures starring Miss Young.

KILLED BY AUTO.

San Francisco, Sept. 18. Mrs. Ruth Darling Franklin, formerly in pictures, 22 years old, and wife of Chester M. Franklin, was crushed and killed by an automobile as she waited for a street car here last week.

Chester Franklin, now in the Service, was formerly a film director at Los Angeles.

Mrs. Darling was a niece of Edwin A. Morris, manager of the Hippodrome.

BROKERAGE CLAIM ON "TARZAN."

Harry A. Palmer is suing the National Film Corporation of Virginia, for the recovery of 500 pounds sterling, or \$2,400 in American money, which he alleges he was supposed to receive as brokerage fees for the disposition of the foreign rights to the National Film Corporation's feature, "Tarzan of the Apes."

According to papers ready to be signed, the National people, acting through Palmer, who is a broker, agreed to concede the British rights to the Stoce Film Company, Ltd., for five years for 3,500 pounds sterling as initial part payment, with the understanding the Stoce people were to distribute the film, as many prints as necessary, to all theatres possible within the United Kingdom.

The Stoce interests were to keep the first 11,000 pounds, gained as revenue from the film. All moneys derived after that for the rental of "Tarzan" to exhibitors within the United Kingdom, were to be equally divided between the producing firm, the National and the distributing firm, the Stoce people.

It appears that after Palmer had gone to all this trouble, and in exchange terms, the National interests unexpectedly obtained a better offer from another British distributing firm, and called this former arrangement off.

Palmer, however, claims his brokerage fee, on the ground of services rendered and no value received. The case comes up next month.

CHICAGO'S PATRIOTIC FILMS.

Chicago, Sept. 18. Chicago is full up these days with official and semi-official patriotic pictures, and the business they are doing is an indication of the city's temper.

Among the patriotic films are "America's Answer," "Crashing Through to Berlin," "Why America Will Win," "To Hell With the Kaiser," "Joan of Plattsburg," "My Own United States," "Over the Top," "For the Freedom of the World," "The Beast of Berlin" and others.

SUING FOR SHARE OF PROFITS.

Edward Clark's suit against Arthur Hammerstein and the Advance Motion Picture Corporation comes up for trial within a fortnight.

Through his counsel, Nathan Burkan, the plaintiff asserts that according to contracts signed last year, he, as the author, had half interest in the picture rights in his play, "De Luxe Annie," which Hammerstein sold, but for which he only paid the author \$1,500, but a small portion of all the monies that Hammerstein received for the picture rights.

With the release of the film—which had Norma Talmadge in the title role—Hammerstein, as owner of the world rights, sold the picture rights to the Advance people, receiving a percentage royalty for them.

Edward Clark, the author, signed a contract with Hammerstein who originally produced it on the stage, whereby during the course of the legitimate royalties, the plaintiff was to receive as much as 5 per cent. on the first \$50,000, 7½ per cent. on the next \$20,000, etc. Under the picture rights it was agreed the author was to have one-half interest.

DRILLING USHERS.

Chicago, Sept. 18. The military idea has spread to the picture theatre. With the opening of the new Riviera, there will be engaged a corp of ushers who will be attired in full military regalia, and who will salute patrons as they usher them to seats.

That other thing that may be done right, Lieut. W. E. Howett has been engaged to drill the young women so that they may conduct themselves with precision and in accordance with military tactics.

LAEMMLE TAKES SYMPHONY.

The Symphony theatre in the former ice rink of Thomas Healy's restaurant at Broadway and 95th street, has been taken over by Carl Laemmle, on a 50-50 percentage plan with Mr. Healy.

Mr. Laemmle (Universal) is to conduct the house, playing Paramount the first half and Bluebird (Universal) the second half. Bluebird is reported receiving \$500 weekly for its feature. M. Kashin, manager of the Broadway theatre for the Universal will be shifted to the up-town place. The Symphony is due to open under the new arrangement very shortly.

Mr. Laemmle expected to start on a trip to the Coast this week.

The Symphony was opened during the summer as a picture theatre but a few weeks later closed.

The Broadway is to remain under the direction of the Laemmle interests for the winter, according to picture booking plans laid out in the Laemmle office.

Shortly the U's big eight-reel war subject, "The Yellow Dog" is expected to open there for a month's stay, while the Herbert Rawlinson feature, "Kiss or Kill" is also underlined for a fortnight's exhibition at that house.

MRS. PICKFORD DUE HERE.

Mary Pickford's mother is on her way east from London and is expected to arrive in New York tomorrow (Saturday). When here she will enter into a conference with the First National relative to the pending contract of her daughter, Mary, with that organization, for future film services.

One of the important members of the First National said this week its contract with Miss Pickford had not been closed, and he would not be surprised to find that ultimately Mary would remain with Paramount.

FLAG DAY OBSERVED.

In the observance of "Star Spangled Banner Day" throughout the picture houses of New York and Brooklyn, the N. A. M. P. I. lent whatever assistance it could in making the commemoration as big a success as possible.

The Mayor's committee on National Defense met September 14 as the day and every picture house had special music, with singers leading the audience. Slides made so that the words of the verses and chorus were impressively cast upon the screen.

U. S. HOLDS UP FILM SHIPMENTS.

The Brazilian shipments of film by the Universal have been held up by the Department of Justice, the manager in charge of the Brazilian office being charged with pro-Germanism.

Some time previous to the war the U had a German in charge, but later placed a man of Irish extraction in command of the office.

Now the Department has notified the U that no more film can be shipped until a new man is engaged to handle the Brazilian business. The U has asked the U. S. to get it some American now in Rio.

Billy Burke in "Annabelle."

Paramount has purchased from Arthur Hopkins the picture rights to Clara Kummer's "Good Gracious Annabelle," which will be used for Billie Burke.

Irving Directing "Silver King."

George Irving has returned to Paramount and is directing "The Silver King," starring William Farnham.

Barbara Castleon is the leading lady.

Lawrence O. H. Opens With Pictures.

Lowell, Mass., Sept. 18. After being closed for two months, the Lawrence Opera House has been opened under the management of Al Haynes. Pictures will be shown for the present.

VARIETY

FILM MEN HAVE LITTLE HOPE NEW TAX WILL BE REDUCED

Picture Industry Association Presents Objections to Proposed Increase—Tax Makers Say Picture Manufacture Is Very Profitable If Fabulous Salaries Are Paid to Stars.

Washington, Sept. 18.

When representatives of the motion picture industry appeared before the Finance Committee to protest against the proposed increase of the amusement tax this week they found the committee "loaded for bear." Hardly had the discussion opened before Senator Thomas of Colorado, a member of the Finance Committee, broke in with a question asking if it was true that Anita Stewart was receiving \$3,500 a week, which was followed by inquiries regarding the salaries of Mary Pickford, Chaplin, Fairbanks and others. The whole thing looked as if the committee was antagonistic and disposed to rule in favor of the proposed increase. The representatives of the picture industry were allotted a limited time and before they were half through a number of the committee left the meeting.

The Finance Committee feels, it is asserted, that with the inauguration of the present amusement tax of 10 per cent. on admissions, some theatre managers, including picture exhibitors, resorted to "proftoring" by raising their prices, so that, instead of the tax proving a hardship it had the effect of increasing their revenue. Several legitimate managements had also increased their \$2 scale to \$2.50 following the first tax.

The House is considering the new tax bill as a whole and the impression is current it will be passed as framed as far as theatricals are in it. After that is done a Conference Committee will consider various appeals for modification.

CREEL'S EXPOSITION OPINION.

Responding to a wire of inquiry regarding his attitude toward the proposed motion picture exposition at Madison Square Garden, George Creel, chairman of the Committee on Public Information, said:

"My own feeling is that where expositions can be made to take the form of patriotic rallies or meetings for the purpose of devising ways for co-operation with the Government in war work, they should be encouraged rather than discouraged."

The United States Fuel Administration has taken space at the Garden exposition, to be held Oct. 5-13. F. B. Noyes, head of the conservation division of the Fuel Administration, says the exposition has the hearty endorsement of the Fuel Administration, as it is held early in October when no heat will be required and those taking exhibits are mostly located in or around New York, making no heavy demands on the railroads for transportation.

Joseph Johnson, publicity director for the Red Cross, is also understood to have expressed himself in favor of the exposition.

"WESTERN STUFF" NEXT WEEK.

"Western" features will be in evidence on Broadway next week when Fred Stone's first film will be at the Strand and Will Rogers' initial camera debut is offered at the Rivoli.

Stone's is a Paramount production and Rogers' is from the Goldwyn stable.

FILM THIEVES INDICTED.

There is renewed activity on the part of the members of the Distributors' Division of the N. A. M. P. I. toward the complete stoppage of film thefts within the ranks of the Industry, the distributors now lending every effort in conjunction with the District Attorney's office, which is out to bring the thieves who have been operating vigorously of late to justice.

Assistant District Attorney Tally is personally looking after the film cases. Tally in the past three or four weeks has brought to trial some of the gang leaders who have been most active for some time past.

Their arrest and subsequent indictment has resulted in confessions which have given the District Attorney some valuable information that may lead to other arrests.

FILM LAWYER IN WASHINGTON.

Grant Carpenter, an attorney of this city, has left for Washington, where he will establish headquarters, it is said, to represent the United Picture Producers of California in legislative matters affecting film interests.

STANLEY CO. DECISION.

The Federal Trade Commission in Washington Monday ordered the Stanley Booking Corporation to refrain from forcing film producers and theatres to deal with each other through the Stanley company.

It is a decision of importance to the picture industry and establishes a precedent that will affect more or less similar exchanges throughout the country.

The specific clauses in the restraining order are:

Procuring the cancellation of contracts for the exhibition of moving-picture films made between its competitors and the producers:

Procuring films which have been announced for exhibition by its competitors and exhibiting them in the same neighborhood in advance of the date advertised by such competitors, to hinder, harass and embarrass competitors;

Making contracts for films on the condition or understanding that the lessee or purchaser shall not use films produced by a competitor;

Making threats and employing methods of intimidation to compel theatres to pay commissions on films booked directly from the producer or film exchanges;

Making threats against independent exhibitors that unless they book through the agency their supply of films will be cut off, and

Threatening producers and film exchanges with the withdrawal of patronage in order to induce them to cease supplying certain of their competitors with films.

WOMEN "SALESMEN."

If the new draft makes the inroads on the ranks of the picture salesmen and exchange men as some of the know-alls predict, it means the substitution of women to handle the films.

The head of a big local picture company said that the male forces had been so diminished by the first draft that there was little left for the new draft to call. But if what's left is inducted into service, then the company heads will try out women and if they prove successful are bound to have good employment, but hard work that will last until after the war anyway.

It would not surprise the picture world if women selling the states rights subjects appeared on the road within the next few months. Women drummers are no longer a novelty but a determined successful proposition that will be applied to film selling before many more months have passed.

MORE FOR NEW CHAPLIN.

The exhibitors of the United States are going to pay more money for the latest Charles Chaplin features, "Shoulder Arms" than any previous subject, the forthcoming film to exceed any previous picture.

PICTURES IN PARIS.

Paris, Aug. 29.

A new picture company, under the name of Messidor, has just been founded in France by Lucien Lehmann, who will act as director. The first film released will be "Messidor," being episodes of the French revolution.

A member of the Swedish House of Congress has filed a petition for subventioning the cinematographs in his country, so that pictures may be regularly shown in small places for the amusement of the villagers. It is hoped thus to curtail the emigration of the rural population which has not sufficient amusement. There is already a picture house in Sweden for every 10,000 inhabitants. In that country actors, connected with the legitimate theatres, are not permitted to appear for photo work, and special players are alone engaged in the picture industry.

The English language is becoming a popular study in France, and lessons are now included in the programs at some of the Paris picture palaces. Among the week's events shown on the screen a conversation between two soldiers is a feature, the Englishman explaining to a poilu how he should pronounce certain words. The public test to the phrases and mentally retain them, thus acquiring a rudimentary idea of the vernacular.

THEIDA BARA ILL.

Los Angeles, Sept. 18.

Theida Bara has developed an illness while here and may have to remain on the Coast for some little while. Her condition is said to have alarmed her friends.

Miss Bara's proposed return to the east has been indefinitely postponed.

Unionizing Studios Proceeding.

Los Angeles, Sept. 18.

The unionization of the studios here has progressed most favorably, with only one or two cases yet to be settled by the I. A. T. S. E. which is directing the general movement in behalf of the local affiliations, with Les Dolliver, Assistant International President, personally handling the matter.

Union Orchestra at 44th St.

As a result of a pending amicable settlement of the local union trouble with the William Fox offices and that an understanding has practically been reached a union orchestra and stage crew will be used at the 44th Street theatre when Fox opens the New York exhibition there of the Theida Bara feature, "Salome," Oct. 6.

"Salome" was to have opened some weeks ago at the Casino, but trouble with the unions called the opening off. No date has been set on the Chicago exhibition of "Salome," but it will probably be around the holidays.



EDWARD MARSHALL

CHALKOLOGIST

Direction, MARSHAL FOCH

JACK TERRY

(TERRY and LAMBERT)

Heap side plenty busy

Phone, 9400 Bryant

AUSTRALIA

"A Descriptive Narrative" (Continued)
By ESTELLE

AUBREY & RICKE

Very dear to our hearts are the brave lads coming home, for there are some lucky ones who are returned. They have a smile and deem themselves among the fortunate. But many are without limbs, blind, crippled for life. How they are welcomed. Streets are draped with the tricolor; crowds cheer and throw flowers in their path; the wild "coo-coo," the native bush call, fills the air, and smiles and tears mean welcome. Three shiploads arrived during our two weeks in Melbourne—the best boys of the country. There are many lads in the streets who have never enlisted, although recruiting depots are numerous. This is the lamentable result of non-conscription. (Finis.)

FRANCIS WILSON

AND

IN A VARIETY OF DOINGS

BOOKED SOLID

Direction, SAMUEL BAERWITZ

JACK MARLEY

Making the World Safe for Agents

Why Agents are more intelligent than Agents: An agent takes one hour to explain to an act why he does not go next week, but an actor explains the same thing to his wife by using one word in Russian:

"SOLOFF"

When agents were made essential, a dentist in the Putnam Building claimed he came under that ruling because his name was

STAHL

Nathan Shtokow, brother of the Philadelphia theatrical manager, winning a turtleneck, told his Captain that a brother who was born blind had just recovered his sight and wanted to SEE HIM.



If you were to steal a camera, would the film exposure?

BILLY BEARD

"The Party from the South"

Principal Comedian
Al. G. Field's Minstrels

Eastern Dept.

PETE MACE

Western Rep.
SELMON AGENCY

Sept. 16—Garrick, Wilmington, Del.
Sept. 23—Maryland, Baltimore, Md.
And 12 more weeks of the Keith time to follow; and then for the Orpheum time, Jan. 5.

PAUL and MAE

NOLAN

Booked by these two famous

Philadelphia Agents

NORMAN JEFFERIES

FRANK DONNELLY

FRED DUPREZ



Representatives:

American:

SAM BAERWITZ

1403 Broadway,

New York.

European:

JULIAN WYLIE

5, Lisle St.,

London, W. C. 2.

Never waste time on gunpowder that has been once shot off.

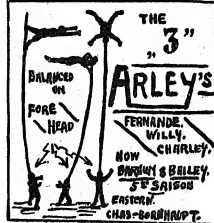
DOLLY

GREY

and

BERT

BYRON



Sept. 16—Hippodrome, Youngstown, O.
Sept. 16—Edwards, Toledo, O.
Sept. 16—Lawson, Grand Rapids
Sept. 16—Colonial, Akron, O.
Sept. 16—Hippodrome, Cleveland
Sept. 16—Shaw's, Buffalo
Sept. 16—Shaw's, Toronto
New York
Week days, 11, seen on the Orpheum Circuit at Milwaukee until week May 4 at New Orleans.

JIM and MARIAN

HARKINS

DIRECTION

NORMAN JEFFERIES

ROXY LA ROCCA

Wizard of the Harp

Kimball & Kenneth

Loew Circuit.

Direction

MARK LEVY

Prologue

(Marooned on an Island for a Week-end—A Sailor's Saturday Night Supper consisted of a Heaping Platter of Beans—)

FARMER:

We believe in a small "Breakfast," Light Lunch, but a big Supper!

SAILOR:

Ye Gods! "Beenze."

FARMER:

I suppose you Boys git Beans 'often' at the station. We only have 'em twice a year!

SAILOR:

I know—Tonight and tomorrow morning—What time does the next Boat leave?—

GIBSON and HALL

Loew Circuit.

Direction

MARK LEVY

BILLY DALE AND BUNNY BURCH

BOOKED SOLID

ORPHEUM CIRCUIT

ZUHN AND DREIS

BOOKED SOLID. 40 WEEKS BLANKET CONTRACT

LOEW AND PANTAGES

Direction, IRVING COOPER

POLLY OZ AND CHICK

CUTE

CLEVER

CLASSY



"A DOG"

I've never known a dog to wear its tail in its ha—
child's feet.
Nor quit his old time when he was in the street.
At some more influential hotel.
The rollover—dos I ever know
What the boy who loved him true.

OSWALD

P. S.—Not original, but my sentiments.

"SICK'EM DRAFT"

Young man, 21, destined place with either vaudeville or movies. No experience can show. Five years a painter. Will come cheap. JOHNNIE TOWNSEND

APPLE SAUCE

Chris—I saw you got duffing yesterday with a Schubert chorus girl. You looked as if you only had one sin.

Bob—I have two sins all right. You see the other arm was around someone.

Chris—How much will you charge to drive lucky and you and yours truly to the depot? Say it quick!

Bob—Six dollars!

Chris—You said it too quick. Your driver has been acting strangely; what's the matter with it now?

Bob—You, it has stopped! I don't know how many times.

Chris—And what are you putting the oil on it for?

Bob—To stop it from running.

Chris—Hey! Hob slow down to 60 miles an hour, there's a traffic cop ahead!

Next Week (Sept. 23)—Washington, Beloit, Ill.

KNAPP and CORNALLA

BEN HARRISON and MAIDIE BURR

IN "OVER THE PHONE"

Call

CHAS. BIERBAUER

BRANT 643

Sept. 16—Danville, Ottawa, Can.

Sept. 23—Lynn, Hamilton, Can.

JOHN P. HANSEN

Presents

JACK LEMLEY AND CO.

In

"A NIGHT IN JUNE"

A MUSICAL FANTASY

A Breath from the Land of Dreams

Direction, HUGHES and SMITH



Pauline Saxon, says:

I like the rainy days the best.

'Cause then, although I'm poorly dressed,

For all that anybody knows,

I'm dressed that way to save my clothes.

EL FLO BRENDEN and BERT

"Waiting for Her"

Direction, H. BART McTUGH

118-POILU-118

BOOKED SOLID

ALF. T. WILTON

Sole Representative for this Old Soldier

JOSIE O'MEERS

The Dainty English Wire Artist

Direction, M. S. BENTHAM

The Vaudeville Find

of the New Season

Classy, Clean and Capable

JANET ADAIR

Moving onward and upward by consistent entertainment, maintained at the highest grade at all times, desires to acknowledge to the Vaudeville Managers their very gratifying recognition, by placing Miss Adair in the responsible positions on the programs and giving her the featured spot in the billing.

This Week (Sept. 16)
HEADLINING
at
KEITH'S COLONIAL
New York

*Vaudeville
is decidedly
worth while if
you can keep
up with its
rapid pace.*

Next Week (Sept. 23)
at
KEITH'S
Washington, D. C.

Direction, MAX HART

BUY BONDS

VARIETY

VOL. LII, No. 5

NEW YORK CITY, FRIDAY, SEPTEMBER 27, 1918

PRICE TEN CENTS

Pictures

ARTCRAFT
PICTURES



Drama

Variety

DOUGLAS FAIRBANKS

STAR IN ARTCRAFT PICTURES

**PALACE,
NEW YORK**

**This Week
(Sept. 23)**

**BIGGEST OVATION
IN YEARS**

THE

MORTONS

First, CLARA MORTON

Then PAUL MORTON and

NAOMI GLASS (Mrs. Paul Morton)

Then, SAM and KITTY

Then, MARTHA and JOE

Then, ALL TOGETHER

And

A Perfect Riot

**Over the First Reunion
in Years of**

**A Great Vaudeville
Family**



ORIGINAL 4 MORTONS



2D EDITION, 4 MORTONS



CLARA MORTON



MORTON & GLASS

BUY BONDS

VARIETY

VOL. LII, No. 5

NEW YORK CITY, FRIDAY, SEPTEMBER 27, 1918

PRICE TEN CENTS

MARCUS LOEW AND PANTAGES SEPARATING BOOKING INTERESTS

**Pantages Circuit's New York Representation Will Withdraw
from Loew Booking Office by Oct. 15. Loew
Finds No Benefit in Connection.
Bookings Only Affected.**

By Oct. 15 the Pantages Circuit booking representation in the Marcus Loew, New York, will be a thing of the past. It was reported this week, and not denied, that the Loew Circuit had informed Alexander Pantages no space could be provided in the Loew office for the Pantages representative after that date.

Walter F. Keefe represents Pantages in New York, in the Loew suite. It is probable Mr. Keefe will leave the Loew offices at the same time. Carl Milligan, Mr. Pantages' personal representative, also located in the Pantages office in the Loew agency, will move to Pantages' new New York address.

The arrangement between Loew and Pantages, in effect about three years, was for bookings only. It was an arrangement expected at the time effected to work for the benefit of both circuits, through the added bookings it would give on a consecutive route, covering the Pantages houses in the west along with the Loew time. In addition Keefe also booked the Miles houses, with the Jones, Linick & Schaeffer theatres in Chicago looked upon as attached to the Loew Circuit.

It has been well understood among the booking people for some time that any advantage resulting from the dual booking arrangement rested with Pantages. He secured "Loew acts" through those acts receiving eastern and western time, eastern particularly. While Pantages could secure the acts at a price by reason of this, Loew invariably had to pay close to the Pantages salary, if a turn played both circuits. That amount often was more than Loew, with his own 30 weeks (mostly of short jumps especially in New York and New England) could have secured the acts for, without the Pantages connection.

It has also been said that Pantages often irritated the Loew bookers with his dilatory methods. Pantages personally oversees about everything

there is in connection with his circuit. Located in Seattle, Pantages, who has been in New York but once since booking through the Loew office, was too far away for a quick decision in any matter. He has been reported holding up Loew office bookings at times through his negligence in replying when quick action was required.

James C. Matthews represents Pantages in Chicago, and is in charge of the Loew Circuit agency in that city as well. What disposition will be made of the Chicago Pantages connection and the Loew agency out there has not yet been settled.

NAMES FINEST STUDIO.

The British Ministry of Information has requested of Famous Players-Lasky the plans of one of its American studios to be utilized as a model for the creation of a plant in England, for the making of propaganda pictures for the British Government.

In response, Adolph Zukor has forwarded the design of the Paragon Studio at Fort Lee, regarded as the finest in this country.

WOMAN RECRUITING OFFICER IN.

Sergt. Marie Wing DuPre, the only woman recruiting officer in the Army, is to enter vaudeville as a propaganda turn, for recruiting.

Sergt. DuPre has been recruiting at Fifth avenue and 42nd street. She has prepared an act and star: with it next week, on United Booking Offices time.

INFLUENZA IN SHOWS.

The serious epidemic of Spanish influenza, which has struck Chicago, has hit show business.

In a number of the choruses in town several of the girls were affected. "Oh, Look" at the La Salle was hit hardest. The Misses Martin, Bennett, Cornell, Crawford and McLaughlin were forced to leave because of the ailment.

MONKEYING WITH POLITICS.

There was a half-hearted attempt this week to form a theatre league for the support of Al Smith in his campaign for the governorship. A meeting was called Monday afternoon by an old friend of Smith's, but no one could be located who attended.

The impression among showmen was that entering a political campaign as a body was "bad stuff."

One manager ventured the opinion that the promoter of the meeting (also a manager) stayed away himself.

The picture people are non-committal in the coming state election. The exhibitors look with favor upon Whitman through his attitude in vetoing the Christman-Wheeler censorship bill two years ago. For Whitman's last campaign D. W. Griffith personally directed a 1,000-foot picture, entitled "A Day With Whitman." There were posted in front of the picture houses throughout the state some 10,000 one-sheet booms his candidacy.

The exhibitors, however, will hold a meeting in Albany shortly to ascertain the attitude of the respective candidates toward the picture industry in this state, and while there will be no official endorsements of either candidate they will throw their support where they believe their interests lie.

BERLIN IN ACT FOR RED CROSS.

Wednesday it looked very much as though Irving Berlin will appear for four weeks in the larger vaudeville theatres of New York and Brooklyn, at an agreed upon amount—with the managers, with Sergt. Berlin donating the entire amount of the salary to the Red Cross.

Several offers in the past for Berlin to play vaudeville never reached consummation. Rose & Curtis, the agents, are said to be responsible for the pending arrangement, with Sergt. Berlin having the Liberty Loan Drive as an incentive for his theatrical engagements at this time.

THEATRE PLASTERERS CLOSE.

Syracuse, N. Y., Sept. 25. The first up-state industry to be closed as a result of the war is that of the W. H. Hobbins Sons, Corning, N. Y., manufacturers of ornamental plaster work for theatres.

The concern, which in peace time employed a large staff, found it next to impossible to secure needed raw materials because of priority orders in freight shipments which classed its raw materials and product as luxuries.

Can't beat me nor pass me, CHAR. ALTHOFF.

ENLISTMENT ENDS CONTRACT.

Draft and voluntary enlistment both sever automatically any contract. As soon as a man has actually been taken into the service his contract is canceled.

This is the opinion of Siegbert Lewin, of the law firm of House, Grossman & Vorhaus. Should the term of a contract be longer than the duration of the war, the contract may not be renewed, necessarily, upon the return of the individual; and should the war outlast the term of the contract or should enlistment or the draft cut a contract in two, there is no legal ground for the renewal of either the whole contract or part of it after the war.

A contract may not be made depending in any way upon the duration of the war, as that is too indefinite.

Men living at home and doing daily service such as being stationed at bridges or piers may continue their nightly occupation as long as it does not interfere with the work of the Service. This does not apply to men who would have to secure special liberty each night.

LOTTIE PICKFORD'S VALUATION.

Lottie Pickford, who is a film star on her own, aside from the sisterly relationship to the only Mary, is looking favorably at vaudeville. Miss Pickford is prepared to enter it if the managers will pay her \$2,000 weekly as salary.

The managers if they have heard about it have expressed no opinion.

BOSTON EPIDEMIC.

Boston, Sept. 25. The theatrical and picture people here are very much exercised over the possibility the authorities may close all places of amusement owing to the epidemic of Spanish influenza. 100 deaths were reported here the past week.

BAGGAGE ACCOMMODATION.

With the complaints of delay in theatrical baggage all over the country, one theatrical man said this week that it was not surprising, since he saw, he was certain, at least 10,000 pieces of baggage in the Pennsylvania terminal, New York, when searching there for a mislaid trunk.

UPTON REOPENS MONDAY.

Camp Upton, L. I., Sept. 25. The camp theatres, closed during the influenza scare, will reopen next week.

Sept. 30 the Liberty will have "The Mimic World."

BUY BONDS

FIVE NEW SHOWS NEXT WEEK IN FACE OF NEW "LOAN DRIVE"

Broadway Has Flock of Initial Openings Set During Inaugural Week of New Bond Campaign—Number of Hits Increase—Five Out of Ten Shows Withdrawn Within Fortnight After Starting.

The inflow of attractions temporarily stopped this week with being no new additions. No less than five new shows arrived next week, the starting of the Fourth Liberty Loan drive.

The new crop is "Sometime" at the Shubert, "The Saving Grace" (Cyril Maude) at the Empire, "The Awakening" (first called "The Vortex") at the Criterion, "Sleeping Partners" at the Bijou, and "Redemption" (John Barrymore) (Talbot's "The Living Corpse") at the Plymouth. The reason for "Ben Hur" starts at the Lexington and "The Wanderer" plays a return date at the Manhattan.

For this week the list of houses which have gone dark increased to six, "Over There" stopping at the Fulton and "Another Man's Shoes" bowing out of the 39th Street. This week "One of Us" at the Bijou departs, as does "Mr. Barant" at the Criterion. There was some surprise that the Jack Lait show was not given a Chicago booking. Instead "Watch Your Neighbor" now at the Booth is soon to be sent to the windy burg. "One of Us" may follow it there late in the season. The next attraction at the Fulton will be "A Stitch in Time," which will have Irene Fenwick starred. This piece tried out last spring by Oliver Bailey and it received favorable reports.

The number of hits on Broadway has increased with "Friendly Enemies" and "Three Faces East" doing a turnover. Also regarded in the hit class are "Head Over Heels" (personal for Mitz Hajos), "An Ideal Husband," "The Unknown Purple" (\$13,000 last week), "The Girl Behind the Gun" and "Daddies" (looked on as a Belasco score), with heavy business downstairs, but nothing in the gallery.

The successes are hogging business while many of the other new attractions are doing badly. Some, however, are drawing well, including "Tea for Three," "Fiddlers Three," "Keep Her Smiling" and "Under Orders," with "Forever After" and "The Walk-offs" turning a profit, while the Hippodrome continues to bigger business than last year.

No less than five of the top attractions opening the week of Sept. 9 and now off or will be by the end of the week, the average run of the five being a little over a week.

BOXING BOUTS IN RINK.

Paris, Sept. 25.
The Palais Glace skating rink has been taken by the American Athletic Committee for boxing bouts for four months, with an option for two months' renewal, commencing Oct. 15.
Bouts will be held every Tuesday.

LONDON BUSINESS SPLENDID.

London, Sept. 25.
Theatrical business continues to climb with the good news of the war, and it is splendid everywhere.

EUGENE STRATTON, DEAD.

Eugene Stratton died Sept. 15, aged 57.

REVIEW IN PARIS.

Paris, Sept. 25.
Perkins is presenting "The Marquise of 1918" at the Marigny, opening Sept. 24, lyrics by Fred Caryl, music

arranged by Louis Hillier, under the French management of Haymann, with Howard Fields, Fabians, Ella Kearney, Pearly Mitchell's Jazz Band, etc.

Admission to the orchestra is \$4.00, balcony \$2.00, promenade \$1.00.

"AFTER THE WAR" IN LONDON.

London, Sept. 25.
Gertrude Jennings's three-act play, "After the War," presented by the Liverpool Repertory Co., comes to the Playhouse this week.

The company includes Dorothy Green, Dora Gregory, Doris Lloyd,

QINA PALERME, MANAGERESS.

London, Sept. 25.
Gina Palerme, a French actress, formerly popular at the Palace and Adelphi, is entering management at the conclusion of "The Man from Toronto" at the Duke of York's, presenting there a musical play.

COMPOSER LIZA LEHMANN DIES.

London, Sept. 25.
Liza Lehmann, distinguished singing teacher and composer, is dead.

Starring Gaby at Marseilles.

Paris, Sept. 25.
Volterra and Sandberg are opening the Casino at Marseilles, formerly the Chatelet, early in October with a revue, starring Gaby Deslys, who has fully recovered from her recent auto accident.

Frank Jay Gould's Wife Asks Divorce.

Paris, Sept. 25.
The wife of Frank Jay Gould has commenced proceedings for divorce before the Tribunal at Versailles.

Claude Golden at Olympia, Paris.

Paris, Sept. 25.
Claude Golden, card manipulator, opened nicely at the Olympia.

Palace's Sunday American Show.

London, Sept. 25.
The Palace Sunday program for the American soldiers for Sept. 22 was provided by the Beecham Opera Co., Sir Thomas Beecham conducting. Elsie Janis introduced the jazz music in "Hullo America," which is to be produced tonight (Sept. 25).

SACKS. LTD., PAYS DIVIDEND.

London, Sept. 25.
J. L. Sacks and William J. Wilson have sailed, "The Lilac Domino," "Going Up" and "Shanghai" plays they are interested in, are playing to capacity.

J. L. Sacks, Ltd., actually in existence only since February, has declared a ten per cent dividend for the first year.

The directors entertained the principals of the three productions at lunch at the Criterion restaurant, to wish the travelers bon voyage. Both received valuable souvenirs from the artists. Mr. Wilson is exceedingly popular over here. He is an American.

"ROXANA" SLIM FARCE.

London, Sept. 25.
"Roxana" was produced at the Lyric Sept. 18. It is an attenuated farce, with a poor characterization for Doris Keane, who, however, was accorded a rousing reception. She is well supported by Athene Taylor and Basil Sydney.

"OFFICERS MESS" A HIT.

London, Sept. 25.
Andre Charlott's production of "The Officers Mess," presented at Plymouth last week, is a big success and will be brought into the West End, London, shortly.

GEO. GRAVES MARRIES.

London, Sept. 25.
George Graves, comedian, was married Sept. 19 at Liverpool, to Madge Compton, actress.

Jimmy Godden Leading "Hotch Potch"

London, Sept. 25.
At New Cross Empire, Jimmy Godden succeeded Fred Kitchen in the lead of "Hotch Potch."

"Purple Mask" Changes House.

London, Sept. 25.
"The Purple Mask" at Prince's, transferred from the Lyric, is doing well.

"Eyes of Youth" Improved.

London, Sept. 25.
A new scene has been introduced in the third act of "Eyes of Youth" at the St. James, improving the love interest.

Mary Forbes in "Fair and Warmer."

London, Sept. 25.
Mary Forbes has replaced Margaret Holston in "Fair and Warmer" at the Prince of Wales.
Laurence Leyton has joined the cast.

Mrs. Campbell on Provincial Tour.

London, Sept. 25.
Mrs. Patrick Campbell is playing her original part in "The Thirteenth Chair" for a short provincial tour.

IN PARIS.

Paris, Sept. 19.
A. Franck will present shortly at the Theatre Edouard VII another operetta by F. Gaudera and Mouezy-Eon, music by Moreau-Falvre, on the story of Daphne and Chloe.

In October Mme. Rejane will produce the new 2-act piece by Henry Bataille, Notre Image, the rehearsals of which were interrupted last season. Rejane will appear supported by Felix Huguenet and Jane Renouard. Marguerite Caron and Armand Bour may also be in the cast. It is not a war play.

The Coliseum, Lisbon (Portugal) is now giving only pictures. This is therefore the largest movies house in the world, having 10,000 capacity.

Irene Franklin and Burt Greene, with the others of the Over There League, Corinne Franklin and Tony Hunting, are at present entertaining troops in Paris, prior to visiting the camps. "Red-head," by Mrs. Greene, is hugely appreciated.

Another number offered the boys under the auspices of M. G. A. is Harry Abner, with the laugh barrage. Harry Lauder has arranged to visit the American troops in France shortly, his tour towards the trenches being mapped out by Y. M. C. A. Lauder hopes to give several shows each day during the week he is in France.

L. Volterra is busy with the new revue rehearsing for the Casino de Paris, due next month. There appears to be a sort of reciprocal barring clause now in vogue between the establishments managed by R. Baratta (Olympia and Polies Bergere), and those run by Volterra.

Hugh McIntosh was in Paris this week.

IN LONDON.

London, Sept. 9.
Louis N. Parker has virtually completed the great pageant, designed to celebrate Arthur Colling's 21 years management of Drury Lane Theatre. In ten scenes it will give a complete history of the theatre from the first scene taking place in Charles II's reign, introducing King Charles, Kelligrew, Samuel Pepys and Chaffinch, the last scene concludes with a scene from "The Best of Luck" 1916. The performance takes place on the afternoon of Sept. 27, the proceeds being given to charities.

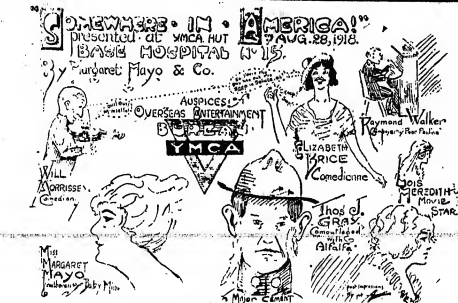
The Royal Victoria Hall—otherwise the Old Vic—reopens Sept. 28, with "The Merchant of Venice." The 100th birthday of the Old Vic will be celebrated in October with a gala performance. This theatre is doing excellent work presenting Shakespearean plays and grand operas at popular prices.

Martin Henry, whose successful production, "You Never Know, Y' Know," has passed its 100th performance at the Criterion, is preparing "musical plays" versions of the enormously successful French-born farces "The Glad-Eye" and "A Night Out."

H. V. Esmond, whose play, "A Law Divine" is proving a success at Wyndham's, has written two new plays which may be expected shortly to be produced in London, one is called "Tools of Nature," the other "Love and the Mask." Both have been presented in America.

Musical Comedy Opening Apollo.

Paris, Sept. 25.
Volterra will shortly open the Apollo with a musical comedy, "Reine Joyeuse."



SKETCHED OVER THERE
Sent to VARIETY from France, with the following endorsement:
"This was done by a Buck Private and, sorry to say, he's missing now. It's the war."

HEAVY SEASON IMPENDING IN NEW YORK ROOF SHOWS

**"Frolie" May Go on Road, Succeeded by Another Production.
Century Putting on New Show in Month.
Minstrel First Part Feature of 44th
Street's New Policy.**

Flo Zeigfeld's current "Midnight Frolie" in the Amsterdam Roof, may be sent out as a regular road attraction on Klaw & Erlanger bookings about Nov. 1, at which time it will be succeeded on the Roof by a new production.

It has not been settled whether Bert Williams will accompany the "Frolie" on the road. The present show will be used as a basis for the new attraction, to be augmented through the introduction of novelties from former "Frolie" productions. There may be a "cabaret" set to the performance, for the easier introduction of specialties.

The "Frolie" did a capacity business through the summer and the warm weather proved the Amsterdam Roof's best season. During the hot months the Amsterdam downstairs had "The Follies," an attraction that aided the attendance above after the theatre hour. Exactly to the contrary was the condition at the Century Roof, where the theatre was without a show, and the Roof in a bad drawing location had to struggle along as best it could until the house below started. As a consequence Morris Gest, who is about the sole operator of the Century Roof, lost money over the summer, but is regaining it in part at present.

The Century will produce another roof show in four weeks. Of the only company there about the only one certain just now of retention for the next production is Mollie King.

The Shuberts when reopening the 44th Street Roof with a midnight performance on the regulation order will have for a feature of it a minstrel first part. The Shuberts are preparing for the opening, due to take place around Nov. 1st.

HOWARD BROS. PINCHED.

When next Willie and Eugene Howard make bets on a horse race or start any kind of an argument it will be in some quiet spot where a Broadway cop can't see or hear.

Last Saturday afternoon the boys engaged in considerable confab about a certain horse or two running somewhere on eastern tracks, the placement of a bet being engineered in the open at 50th and Broadway. The Howards were pretty well known around that corner and we haven't discussing things in common, aside from horse racing, invariably attract friends and admirers. A crowd collected. With the crowd came a policeman who surprised the Howards and expostulating friends. The bluecoat refused to alter his mind and escorted them to the West 47th street station where the charge of blocking traffic was entered and the Howards released on \$500 bail. Everything was settled later but the Howards came close to missing a Winter Garden performance.

DIDNT NEGLECT "KICK BACK."

A check for around \$30, representing the refund or "kick back" for advertising commission of a theatrical attraction on Broadway was secured by the representative of the show from the management of the theatre which secured the "kick back."

It is unprecedented incident in the theatrical annals, made more unusual and probably possible through the three per cent. commission refund representing "extra advertising" for the show.

The theatre refused to share in the extra advertising. The bills for it amounted to about \$1,100. Suspecting the "kick back" the show's agent made demand for the returned amount, since the theatre had not shared, with the \$30 check as the reward for his vigilance.

LOST WEEK PAID IN FULL.

Clara Howard is looking over the Broadway plays this week, with a check for her full salary for this week placed in bank Tuesday, when she arrived in New York.

Miss Howard was to have played the Temples, Detroit and Rochester, this week and next. Last Saturday she received a wire saying that through some booking confusion, the two weeks were off.

When arriving at the United Booking Offices to learn what the confusion had been and stating it was no fault of her own, Miss Howard was presented with the full salary check. The Vaudeville Managers' Protective Association is investigating to place the blame, either upon the booking office or Stoker & Bierbauer, Miss Howard's agents. Whoever is deemed responsible will have to make good the amount.

Miss Howard was placed for next week, to fill in the Rochester mistake, and then resumes her regular U. B. O. route.

"ALMA" NOW AN ACT.

"Alma, Where Do You Live?" in condensed form by Milton and Sargent Aborn, with the original book lyrics and music; is set for vaudeville.

In the cast are Florence McKensie, Bertha Whiting, James McElhearn, Oliver C. Reese, George O'Donnell, Lee Duddy.

The act is booked direct and is a Palace theatre possibility for next week.

"4 HUSBANDS," FINE SHOW.

The "Four Husbands," formerly known as a vaudeville tabloid act, has been stretched into a two-hour show under the direction of Sullivan & Buckley. It plays the Klaw & Erlanger theatre, opening at the Lyric, Allegheny, Oct. 4.

BOSTON SPECULATOR FINED.

Boston, Sept. 25. Keith's Boston, has again taken up the cudgel against ticket speculating with its coupons. Monday Fred Apt, a local spec, was fined \$20.

TWO ENTERTAINERS LEAVE.

Two more entertainers have sailed under the direction of the Over-Thee League and Y. M. C. A. They are Marian Schaeffer, singer, and Marian Dana, pianist.

They will appear as a unit, though without specific title.

This increases the official total of entertainers sent over by the League to 63.

Jeann Gail Vaudevilleging.

Jeann Gail, recently in pictures, has a new act entitled "The Loot," described as a melodramatic comedy, by Martha Oakland and Edward Baker. Gordon & Lewis are the booking representatives.

WILD OVER VOLUNTEER SHOW.

France, Sept. 1.

Editor VARIETY:

Knowing always that you are awaiting real good scandal or as they used to say before the draft, here's real dirt, i.e., To-night, in one of the dirtiest worse lighted theatres that I ever have had the good fortune to be in, I witnessed the cleanest and most wonderful performance there is or ever will be. I saw it in a dream on the Palace Theatre, a real ten francs (\$2) show and it brought me back to Broadway and 47th street.

Gee, I could just feel myself grabbing two glasses of Kett's lemonade. Miss Mayo and her associates certainly brought Broadway as near to France as it ever can be done. If it only did the other boys as much good as it did me. Well, we will be in Germany damn soon.

Tommy Gray is the only Dough Boy that can put the real snap in a salute. It would do your heart good to see those fellows march from all parts of the country. One said, "I am going to get wounded if I can see these theatre folks. They are good."

If you could only see Miss Mayo after being wounded. She is no Ruth St. Denis, but, hey, hear those ginks roar. Elizabeth Brice! God, it was a treat for a god. She is better than any time she ever was with Charlie King Will Morrissey! well, if I keep telling how good they were, including little Lois Meredith. As one soldier said, "It's damn bad they don't keep it open all night. I would like to hear that cute little girl recite." Miss Mayo's company has played about a week to an audience of legless and armless soldiers. All you can say, they are doing a greater bit than we are.

Question: Can you tell me where Tommy Gray is getting all the five franc notes to give away. Maybe he doesn't know they are one dollar in American money. But he is giving them away like complimentary tickets and the boys are certainly glad that Tommy Gray is here, for he is a generous guy.

Murrah, hurrah, for the Over-Seas Co. Yours,

A Real Buck Private.

WRITING SOPHIE TUCKER'S PLAY.

Before Jack Lait left New York for Chicago last week, he started on the story of "A Fat Chance," which William Morris will produce this fall, starring Sophie Tucker. Others engaged thus far for the show are Eddie Carr, Dave Ferguson and Joyce Fair.

Miss Tucker has been routed for a few weeks in vaudeville with herself and "Syncretized Kings," receiving \$1,000 weekly.

LOST BETWEEN JUMPS.

Trixie Priganza, at the Alhambra and Royal this week, left her car Monday night and went to the Alhambra in her auto for the evening performance.

At the conclusion of her act Miss Priganza hurriedly left and left for her car and the Royal. When reaching the machine she found her \$750 sable scarf had disappeared. No trace of it could be found.

ACTS OUT OF HIP.

Four vaudeville turns are out of "Everything" at the Hippodrome, the Ladellos, Voscarys, Will Evans and George Gifford.

Eliminated left the turns with nothing to do. The Ladellos may return to the show if a spot can be made for them.

Fannie Brice on the Roof.

Fannie Brice will join the "Midnight Frolie" next week.

Laugh and grow fat with CHAS. ALTHOFF.

PROPAGANDA ACTS.

According to plans formulated, vaudeville may send a number of acts on the patriotic order. The Government has notified the picture industry to first produce those pictures which have mainly to do with the furtherance of war propaganda and the picture market is concerned in their early distribution. The dramatic stage is concentrating its energy in producing war plays, and the music publishers are furthering interest by popularizing songs of patriotic appeal.

That the vaudeville field will shortly find itself employing acts of the "propaganda" type seems fairly certain.

The influx of propaganda acts will start next week and they will be presented by men in the Service.

GERMAN SPY RESENTED.

Florence Pinckney, who plays the German spy in the vaudeville version of "An American Girl," has been encountering difficulty of late in proceeding through her role. At a performance last week when walking across the stage with a defiant speech after being captured as a spy, a woman in a stage box threw a missile at Miss Pinckney, striking her on the side of the head. At another performance later in the week, when the German spy asked the American commanding officer what he intended doing with her, a woman standing up in the audience, shouted, "Kill the cat!"

The production, presented by Harry Weber, has been given a full season's vaudeville route at \$2,250 weekly, with transportation. It carries 28 people.

MONTREAL'S FIRST HOLD OVER.

Montreal, Sept. 23. Mlle. Nitta-Jo, at the Princess this week, has been held over for next week at that house.

It's the first time the big time vaudeville theatre of this city has held over a turn. The French woman's success at the Monday show was so emphatic the decision to retain her was immediately reached by Clark Brown, who was here that day.

Mlle. Nitta-Jo is a new act to vaudeville, arranged and produced by H. B. Marinelli, showing for a half week only in New York, before booked for this city. She formally opens in the Metropolis in a couple of weeks.

VENITA GOULD AFTER HUSBAND.

Chicago, Sept. 25. Venita Gould got into the local papers again this week through a disturbance at an apartment at 225 Marquette road, when she was said to have found her husband, Harold J. Jones, in the flat with a woman named Florence Nelson.

This is the second chapter in the domestic difficulties of the pair. Miss Gould got into difficulties recently through a "joy ride," in which she and Hattie Lorraine and a couple of men participated.

\$1,000 WEEKLY TO CO-STAR.

An offer made to Blanche Ring and rejected by her is said to have been \$1,000 weekly, for Miss Ring to co-star in "Hitchy Koo" with Raymond Hitchcock.

RUINOUS PUBLICITY.

Immediately after the publication of a paragraph in VARIETY a few weeks ago that Lillian West, of Freeport, L. I., intended to enter vaudeville with a "trained chicken" which she had reared at her country home the gallus domesticus assumed all the airs of a headliner and affected all the mannerisms of a prima donna.

Only upon special occasions now can it be persuaded to perform its stunts, which renders it worthless as a commercial proposition.

BUY BONDS

THEATRICALS PLAY STAR PART IN DRIVE FOR SIX BILLIONS

Allied Committee, E. F. Albee, Chairman, Has Stage Set to Surpass All Previous Collection Marks—Amusements Prepare Special Films and Bills—Enthusiasm Unbounded.

(Written for VARIETY by the Publicity Department of the Liberty Loan Committee, New York.)

Of the \$33,000,000 subscribed to the Third Liberty Loan through the efforts of the theatrical profession, a substantial part was raised by the efforts of the artists who devote their energies to the lighter forms of amusements, provided in the variety and combination theatres.

Heeding the call of the Government, the combined variety interests have come forward with greater enthusiasm for the Fourth Liberty Loan. Under the direction of E. F. Albee the chairman, the organization of the last drive is retained in its entirety, and pledges by each member of the committee have been given for a total volume of sales in excess of the last drive.

The committee includes Henry W. Savage, George M. Cohan, Marc Klav, David Belasco, Sam M. Harris, Edgar Selwyn, Martin Beck, Sam Scribner, William Fox, B. M. Moye, William A. Brady, and Joseph M. Schenck, representing the legitimate and vaudeville theatres, with an added staff of resourceful managers from the motion picture field, noted among whom are Adolph Zukor and J. T. Brulatur.

Several gifted artists achieved notable results in the third drive, and James T. Powers, Grace LaRue and Lillian Russell made exceptional sales. These favorites and many others will do their bit for the Fourth Loan.

The victories attained by our forces in France furnish the most potent argument for a warm response from theatregoers. Facts, reinforced by figures, induced the Government to include the theatre among the essential industries. The drive is on, and the artist, manager and other elements of vaudeville and variety will do more than their share in helping the war.

The headquarters of the Theatrical Allied Interests Committee will be in the Longacre Building.

Tomorrow (Saturday) with the beginning of the three weeks' Fourth Liberty Loan drive, the Theatrical Allied Committee, E. F. Albee, chairman, will again inaugurate its campaign to swell the sales of the loan. The committee expects to dispose of over fifty million dollars worth of bonds in this drive.

The theatrical unit's headquarters are located in the Longacre Building this year. Walter J. Kingsley will again direct the publicity of the campaign. Elmer F. Rogers will also again have charge of the speakers.

Plans for creating further interest in the Loan were completed early this week and start going this evening. The National Vaudeville Artists has enlisted the service of 100 of its members to act as newboys at the various theatres throughout Greater New York. They will receive assignments daily to distribute late copies of "The Stars and Stripes," the daily paper, printed by the American Expeditionary Forces in France, in the lobbies of the theatres every evening during the Loan Drive starting at 7:45 and remaining until the intermission period. They are under the leadership of Henry Chesterfield, who is acting as captain, and Hugh Herbert, who is acting lieutenant.

At the Colonial this week during the

intermission period the reverse side of an old drop is being shown upon which is pasted a 24-sheet of the attraction for next week. This drop will most likely be used to further the Liberty Loan propaganda at this theatre to-day and may be followed by the other theatres which are now lowering the asbestos drop during the intermission period. Starting next week most of the Keith vaudeville theatres will have a big thermometer placed in the lobby on top of which will be figures representing Uncle Sam, a soldier and a sailor and the amount which that particular theatre expects to raise for the Liberty Loan. The lobby on top of which will be ordered the thermometer which will be installed tomorrow and has \$200,000 as its goal for the sale of bonds.

Special loan pictures will be used to start the show and help bond and several propaganda acts will be employed. The Palace, New York, will only have a bill of eight acts during the drive, allowing plenty of time for the sale of bonds.

Chicago, Sept. 25. The theatres have received recognition for their work in the Third Liberty Loan drive by having a special division set aside for them in the fourth drive, which opens Sept. 28. The loop houses will be captained by the manager of each individual house, who will be held responsible for the activity of his own theatre.

The Stage Women's War Relief will also take an active participation in the loop situation, aiding drives in each of the houses. Peter J. Schaefer has been appointed chairman for the theatrical division, and has secured the first sale. Dick Green, international vice-president of the Stage Employees and Operators' Union, was the purchaser. He bought \$10,000 worth of the bonds. Ed Ballard, proprietor of the Hagenbeck-Wallace show, has assured Mr. Schaefer he will purchase \$25,000 worth of bonds before the circus leaves Chicago.

MAJESTIC, L. A., VAUDEVILLE.

Los Angeles, Sept. 25. Ackerman & Harris have been here several days conferring with Adolph Hamish and the Hamburgers, owners of the Majestic, over the lease of that theatre for vaudeville. As a result of this conference the Majestic may reopen within six weeks.

SKETCH WITH DICKENS.

Ben Barnett has completed a sketch dealing with the life of Charles Dickens at the time of his first visit to America in 1842.

The sketch has four characters. It is called "Dox," after the pen name given him in his early youth. Dickens was about 30 at the time of his first visit to these shores.

LEON ERROL'S ACT.

Chicago, Sept. 25. Next week in local vaudeville, Leon Erroll will debut in an act, headed by himself and carrying one other man. The booking, made by Jenie Jacobs in New York, calls for a salary of \$1,500 weekly, plus the usual Errol's temporary stay in the varieties.

FULL WEEK INCREASE.

Ottawa, Sept. 25. With this season the local Dominion theatre has played vaudeville a full week, increasing the gross receipts weekly from \$700 to \$800 over the amount the same house played to last season when the policy was a split week. The bills for the Dominion this season has been somewhat improved in material, with a consequent increased cost in the salary list, but nothing to compare with the added takings.

Last season the Dominion "split the week" with the Theatre Francaise, Montreal, both operated by the Canadian Circuit, with Clark Brown, general manager. The Francaise is now dark.

DOOLEYS SUE BY ORTH.

Gordon and William J. Dooley are named as defendants in a suit brought by O'Brien, Malevinsky & Driscoll, as counsel for Frank Orth. Orth alleges he wrote and copyrighted a song entitled "Stroll Down the Avenue," upon which he holds the exclusive rights.

Since Sept. 1, 1917, the Dooleys have been using the song and Orth values its use at \$25 weekly. Orth estimates his damages amount to \$200.

The defendants, through their counsel, Harry Saks Heshheimer, put in a general denial.

DUMONT'S MINSTRELS.

Philadelphia, Sept. 25. Frank Dumont's minstrels, now at Dumont's, have Eddie Cassidy (featured comedian), Richard Lee, Joe Hamilton, Bennie Franklin, Burke and Walsh, Charles Gano, Alf S. Gibson, Tom O'Brien, Harvey Brooks, Oscar Smith, R. P. Lilly (musical director).

THEATRE BUILDING HELD UP.

Los Angeles, Sept. 25. Alexander Pantages has postponed construction on his new theatre at Seventh and Figueroa. It is understood that it was advised to do so by the Government.

Work on his new Salt Lake theatre also has been held up.

Cummings and Mitchell Separated.

Roy Cummings reopens in vaudeville next week, as Roy Cummings and Girdle. He was formerly with Ruth Mitchell (Cummings and Mitchell) with "Hitchy Koo." Miss Mitchell remains with the show, where she has been given a part.

Vincent Serrano in Lait Playlet.

Chicago, Sept. 25. In Chicago now Vincent Serrano is rehearsing a playlet for vaudeville, written by Jack Lait, called "Between the Lines." It calls for two principals, both men.

Mr. Serrano will be represented in vaudeville by William Morris.

Ernest Sturm Has Divorce.

Chicago, Sept. 25. Ernest Sturm of the quartet at the Rialto last week was granted a divorce from his wife, Freda Stone.

Henderson's Closing Long Season.

This week when all Coney Island officially closes for the summer, Henderson's Theatre with its vaudeville will also cease, after its longest season.

Detroit Agent Branching Out.

Detroit, Sept. 25. R. E. Mack, manager of the local International Vaudeville Exchange, will open offices in Cleveland and Buffalo.

Tabbs & Stock at Orpheum, Zanesville.

Zanesville, O., Sept. 25. The Orpheum opened last week under the management of W. D. Brookover. The policy of the house will be musical tabs and stock.

PAUL LYNWOOD UNDER ARREST.

Elmira, N. Y., Sept. 25. Investigation into the past of Paul Lynwood, theatrical producer, arrested here last week on a serious charge lodged by the police when he was found in a room in the Reggio Hotel with Bessie Phillips, a 16-year-old local girl, has resulted in sensational disclosures.

Lynwood, who was in Elmira to produce the Red Men's Kirmess, it is now revealed was arrested and indicted on a similar serious charge in Albany last December. The Albany charge was made by 16-year-old Evelyn Albert of that city, while Lynwood was there to stage "Melodyland" at Harmanus Bleecker Hall for an Albany evening newspaper.

While the Albany indictment was pending against Lynwood in January last, he was married to the Albert girl by a Rensselaer clergyman and the case subsequently was dropped.

The investigation also shows that Lynwood's right name is Percy Lynwood Capes, that he is 36 years old, and the son of a minister of Tunnel Hill, Ga. The records also disclose that he twice married and twice married the Albany girl, and twice divorced. His first wife is living in Maine and the second in Minnesota.

The present Mrs. Lynwood is staunchly defending her husband. She had one of the principal roles in "Melodyland." After it had been produced, the girl's father complained to the police his daughter had not been home the previous night. The police probe resulted in Lynwood's arrest.

In the Albert case the parents of the Phillips girl complained that the daughter was missing and Lynwood's arrest followed. The story now told the local police by Lynwood was that he was ill, that the Phillips girl told him she was a nurse and offered to go to the hotel and take care of him. Miss Phillips' story was different.

Lynwood admits that he failed to register for the draft Sept. 12 "because his hand was shaky."

His case will come up for an adjourned hearing Friday. He is attempting to secure bail.

LOEW'S SOUTHERN TIME.

With the dropping of a couple of towns in the south formerly booked by the Loew Circuit, Loew is now placing bills only in its own theatres down the previous route. Atlanta, Birmingham, Memphis and New Orleans, playing a split week in each.

The southern houses are booked by Ernie Williams in the Loew office.

The house opening in South Bethlehem, Pa., this week is booked through the Loew office by Solly Turck, who also places the Sunday Loew vaudeville in the 7th Avenue, New York, and Shubert, Brooklyn.

PRODUCING FIRM.

A new vaudeville office in the Gaiety Building has been opened by Bob Starg and Sam Starg. Starg is a former vaudeville artist and the writer of several songs. Stone is a vaudeville author and stager of acts. The company will confine itself to producing vaudeville acts and making the special songs used. "Gates to Paradise," with 10 people, will be one of their first productions.

East and West Inter-Representation.

Chicago, Sept. 25. Jake Sternad of Chicago and Jack Potsdam of New York will give each other mutual representation in their respective cities hereafter.

New Booking Arrangements.

William Casey is again booking the Grand, New York, since Fally Markus decided to discontinue handling its bills, while the Olympic, Brooklyn, is now being booked by Walter J. Plimmer.

ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in confidence, if desired.
Letters to be published in this column must be written exclusively to VARIETY.
Duplicated letters will not be printed.

New York, Sept. 9.

Editor VARIETY:
I notice several claims the origin of the much disputed idea, that of liking the allies to horses. Jean Haves wrote the "Race" or the "World's Handicap" for me nearly one year ago and I have been using the recitation for The Stage Women's War Relief and other benefits, for the past nine months.

I have proof of the above statement.
Arthur Lipson.

Sept. 19.

Editor VARIETY:
In VARIETY Sept. 13 an act doing a policeman and an Italian is accused of using material belonging to Al Hawthorne (Hawthorne and Anthony). We the doing policeman and Italian, and have been doing this act since February, 1916. Prior to that Mr. Roth did the same act with Tom Murray since 1914.

Roth and Roberts.

Winnipeg, Sept. 17.

Editor VARIETY:
Our show was the first show to go across the Canadian line since new draft (38-45). Professionals will under no circumstances be allowed to enter any part of Canada without necessary credentials which they can get for the asking from their own local board.

They must have their registration card showing that they have registered. They must have a permit from their Local Board allowing them to leave the States and enter Canada. This permit is a regular form blank. Without this permit it will be impossible to get into any part of Canada no matter what any one in the States may say about it.

Americans in Canada are also stopped often on the street by officers to show their permits into Canada and failure to have it means arrest. Several in our show were stopped here this week. I was stopped twice, and after showing my registration card was asked for my permit.

Joe McShane,

(McShane and Hathaway.)

CALLING MUSIC MEN TOGETHER.

A confidential notice sent out a few of the music publishers by Milton Weil of The Music Trades Company asked them to be his guests, today (Sept. 27), at a special luncheon at the Republican Club, 54 West 40th street, where he will lay before them the outline of a plan which is to solve some of the problems of the music publishing business.

If the representatives assembling are in full accord, a general meeting will be called within the near future, when all music publishers will be asked to act on Mr. Weil's suggestions.

The secrecy attending this first meeting has caused some speculation among the publishers. A leading publisher, who has been invited, stated it was his belief, plans are about to be started to form a sort of a "Chamber of Commerce" for the music publishing industry which will make it a distinct factor.

HENRY MARSHALL STAGING.

Henry I. Marshall is actively engaged in the production end of vaudeville. He is concerned in the staging of several acts of his own and others

which he is staging for Emily Ann Wellman and Jack Morris.

In preparation are "Sweet and Pretty," a 35-minute musical version of "Cherry's Aunt," and "The Pursuit of Happiness," an allegorical playlet, to follow Miss Wellman's "White Coupons," which Marshall also staged. A musical act written by Harry B. Smith and Marshall is additional.

Marshall may return to vaudeville again with two girl dancers known as the Misses Cloter and Quinn. The girls will probably use different names when the turn is ready.

H. Bart McHugh and Marshall have in rehearsal a new allegorical musical fantasy entitled "The Pursuit of Happiness," with the book, music and lyrics by Max Auld. In the cast of six are Mildred Alain, Helen Gunther and George Douglas.

"Birds of a Feather," a new anatomical fantasy, written by Leon Kimberly for Bert Ford and Pauline Price (Edw. S. Keller).

"The Dummy" is to be produced by Arthur Klein from a book by Harry B. Smith with words and music by Henry I. Marshall.

GEO. YEOMAN-BIG TIME.

This week, Kelt's Indianapolis, is George Yeoman and "Lizzie," with other big time engagements to follow including a tour of the Orpheum Circuit starting Jan. 13 next.

It's 12 years since Mr. Yeoman last played a big time house. He has been monologuing since and now has a turn written by James Madison. "The Lizzie" of the title is a mythical person. Mr. Yeoman talks to and about during the act.

JAZZ BAND OF 20 PIECES.

A jazz band composed of 20 pieces is the objective of Irving "Bugs" Buchner, who is now in New York, attending to the matter.

An amusement promoter, says Mr. Buchner, suggested the 20-piece jazzing aggregation.

PLAYING FOR MOSS.

Danny Simmons, of the B. S. Moss office, has signed Welch, Mealy and Montrose, Old Homestead 5, and Galorini Sisters for eight weeks on the Moss Circuit.

SHACKLEFORD RESIGNS.

Ernest W. Shackelford has resigned from the management of the Million Dollar Pier. He will leave the resort about Jan. 1. He has been in charge of the pier for the past three years, said to be the most successful since it was built.

Mr. Shackelford was formerly manager of Young's Ocean (old) Pier. He has many outside financial interests.

Harry Bailey Managing Camp Theatre.

Sol F. Klarberg has been transferred from the Buffalo theatre, Camp Upton, L. I., to the management of the Liberty Camp Pike, Little Rock, Ark. He was formerly associated with the Interstate's Southern houses.

Harry A. Bailey, recently of the Alhambra, New York, is now in charge of the Buffalo at Upton.

There is also a Liberty theatre at Upton. It is the big house of the camp, managed since opening by Geo. H. Miller.

WAR SONG CONTEST SPREADING.

The War Animated Song Contest, started at the Fifth Avenue last week, and having its final there Tuesday night, is going to go over the Greater New York small time circuit booked out of the United Booking Offices.

This week the Greenpoint started a contest. It will follow into the 34th Street, Keith's, Jersey City, 425th Street and 58th Street, as far as at present laid out.

At the opening of the contest Monday night at the Greenpoint it's reported the box office showed \$200 more than on the Monday night previously, although in New York Monday night of this week was "off" in the vaudeville theatres, generally.

The Fifth Avenue Tuesday night held almost complete capacity before eight o'clock.

COLINI CLAIMS LOYALTY.

William Colini who has a dancing act in vaudeville known as "Colini's Variety Dancers," has recently been annoyed by several rumors intimating he was not an American citizen.

Colini arrived in this country 20 years ago and played for the western vaudeville managers and other circuits.

He became a naturalized U. S. citizen in Chicago, in 1905 and married a Chicago girl of Irish parentage. Her father held a Chicago city job for many years.

Since the war started his two brothers enlisted, and are now fighting in France.

His act has taken part in many benefit performances for the Red Cross and other war charities.

The act is now on the big time under the direction of H. B. Marinelli.

STERNAD'S CAMP SHOWS.

The first of the Jake Sternad camp shows, consisting of seven acts, will open Dodge City of the cantonments at Camp Dodge, Oct. 3-4-5, while on the same date a Sternad vaudeville outfit will start at Camp Custer with still a third of the Sternad units to open at Camp Grant Oct. 7-8-9.

Sternad has an understanding with the offices controlling the camp bookings whereby if the shows he books fail to meet satisfaction they can be cancelled, or Sternad can cancel them, if the camps do not prove financially satisfactory.

B. B. Circus Closing Nov. 2.

The Barnum and Bailey Circus has arrived in the southwest after a coast tour. Business at the coast was bad. The outfit is now playing the Texas stands. It will close its season Nov. 2 at Memphis.

The Ringling Circus is closing two weeks earlier than last season, being Oct. 18 at Clarksdale, Miss.

The Hagenbeck-Wallace show, which has fared badly this season, closes Oct. 6, some weeks earlier than last year.

Billers Strike in Jersey City.

A billposters' strike is on in Jersey City. Some of the agents in there with feature films and also the local amusement places had some trouble for several days getting up outside billing, with the local press relied upon.

Muriel Worth Back in New Act.

Muriel Worth, who left vaudeville when marrying "Dutch" Leonard, the ball player, is returning to vaudeville in a new act carrying three people. Her husband has been dropped.

Arthur Kelen will direct the turn.

Sampter's New Musical Revue.

Martin Sampter is sponsoring a musical revue called "Are You There," to play the cantonments. The show is said to be new and framed especially for the Liberty Theatres.

ILL AND INJURED.

Buhla Pearl (Mrs. Walter Buhl) was operated on at St. Joseph's Hospital, Chicago, last week for appendicitis. Bob Dailey, ill for six weeks, re-appeared on Broadway this week, back to his normal self.

Johnnie Collins, the U. B. O. booker, injured about two weeks ago in an auto accident, was able to be about Wednesday.

B. Iden Payne is reported slightly better at the Flushing (L. I.) hospital, where he was operated on for appendicitis. He was not out of danger up to Wednesday.

F. Ray Comstock, who fractured his ankle while playing golf on Long Island last month, returned to his office this week with the aid of crutches.

Jo Paige Smith returned to his office last Friday, after being confined to his home for some days. The agent has been subject to fainting spells ever since he went northward on a fishing trip early in the summer.

The following are ill at the American Theatrical Hospital, Chicago: Georgia Kenna ("Speedway Girl"), Hilda Martin (Haymarket stock burlesque), William Cunningham (book-acting agent), Joseph Rossi (Chicago Opera Co.).

Frank Wirth, the Australian trick rider and manager of the equestrian act called the Wirth Family, has returned to the Ringling circus, after an attack of typhoid fever. He was in a Minneapolis hospital for six weeks.

While Carter De Haven and Flora Parker were going through their act Monday matinee at the Majestic, Chicago, their daughter, Majorie, six years old, was undergoing an operation for appendicitis at the Washington Park Hospital. After the turn Miss Parker collapsed. The operation was successful.

MARRIAGES.

Bert Taub ("Love Farm") to Patty Dennison (Winter Garden show, Chicago) at Pittsburgh.

Eleanor Kern (partner of Ernestine Gordon) to Sergt. C. D. Levandowski, Aviation Corps, at Berkeley, Cal., last week.

Caroline Scoville to Daniel Diehl at Camp Funston, Kan., Sept. 16. Both members of the Milton Schuster show, playing the cantonments.

Mrs. Dollie Beeson (nee Weston) to Harry Brown (non-professional) at the Little Church Around the Corner, New York, Sept. 12. They will make their home at 907 Gervais street, Columbus, S. C.

Thomas Robbins of Attleboro and Hattie Atwood of Profile View, N. H., were married recently in Providence, R. I. Mr. Robbins, until a short time ago, in vaudeville (having traveled with Marvel, Priscello and other hypnotists), met his bride while touring New Hampshire.

BIRTHS.

Ted and Margie Banks, in New York, Sept. 23, son.

Mr. and Mrs. Albert Parker (director in Douglas Fairbanks' studio), at Los Angeles, last week, daughter.

Mr. and Mrs. John F. Carbery, Sept. 19, daughter. The mother is professionally known as Pauline Lorimer.

Mr. and Mrs. Al Weston, at Lying-in Hospital, Chicago, Sept. 16, daughter. Mrs. Weston is professionally Babe Clark.

Mr. and Mrs. Samuel Orkin, at Elliott Hospital, Boston, daughter. The mother is Mary Ruby of the Three Ruby Sisters.

IN AND OUT.

Walter Scanlon left Proctor's, Newark, Saturday through loss of voice. He also cancelled Polli's, New Haven, first half this week.

That surefire fun purveyor, CHAS. ALTHOFF.

BUY BONDS

IN THE SERVICE

[This Department has been carried weekly in VARIETY since we declared war. It has noted a list of theatrical men in the Service that seldom ran less than two columns, and more often much beyond that.]

CASUALTIES.

Richard Marshall is recovering in France from wounds received at the front. He was formerly treasurer of the Majestic, Los Angeles.

Jack Lynch is in the Base Hospital, Mineola, L. I. (Ward No. 5), where he may be seen or letters addressed to him.

Pvt. Lyle R. Mabrey, 308th Inf. Band, was severely wounded in action, Aug. 31, and is now convalescing. Louise Astor, his wife, received the official notification.

The son of **Charles Simone**, the General Film Exchange manager at New Haven, has been gassed twice since reaching the battlefield with Pershing's troops.

H. E. Belford, recently killed in an aeroplane accident at Leaside Camp, Toronto, was vice-president of the I. A. T. S. E. local 406 in Moose Jaw, Sask.

Jimmy Martin (Martin, Roberts and Jones), gassed while in action on the Western Front, according to a letter just received by his two former partners. He writes he is now in a base hospital near Paris and doing nicely.

L. Andrew Castle, of Chicago, and a professional, was wounded in France. He is recovering in a hospital over there. Mr. Castle is a machine gunner with the Amer. E. F. Information of his injury was received at the New York offices of the Actors' Equity Association.

Corporal Harry C. Frey, killed in action Aug. 20, was well known as a vaudeville as one of the Frey Twins. He was married, 25 years old, and lived at 155 Audubon avenue, New York. He had been wrestling instructor at Camp Upton and left France in April with Battery C, 304th Field Artillery. He was a brother of Captain Charles Daniel Frey of the American Protective League at Washington. His twin, Sergeant Harvey L. Frey, is with the U. S. Customs Bureau.

Edward Hayes of New York is in Paris as a K. of C. secretary.

W. A. Jones, 42d Co., 15th Depot Brigade, Camp Meade, Md.

Jack Stern (Douglas-Newman Music Co.), ordered to Camp Greenleaf, Ga.

Arthur Lyons (formerly with Harry Shea) at Camp Gordon, Ala.

Fred Goodwins (playing with Bryant Washburn's film company), leaves for an officers' training camp.

W. T. Walker, stationed at El Paso, Tex., has been honorably discharged from the Army.

Will Dillon, stationed at Camp Humphreys, Va., is not Will Dillon, the song writer (who is not in the Service).

L. A. Rahn (formerly with the Ed Rush offices, now in the Navy, has been assigned film detail work in New York.

James Clark (vaudeville) has enlisted for service with the British-Canadian forces in Siberia.

Monty Brice (song writer; formerly writing with Jimmy Monaco) ordered to Army Transport Division last week.

Louis Muller (Feiler & Shea) appointed manager Liberty Theatre, Camp McClellan, Annapolis, Md.

Willie Stacey (Meyer Coheg Music Co.), ordered to report this week to Camp Gordon.

Tom Stuart (William Collier company), in the O. M. Corps and stationed at Fort Slocum, N. Y.

Fred Hubener (manager of the Garden, Richmond Hill, E. L.) ordered to the Syracuse Camp, Sept. 25.

Gus Kleinicke (formerly musical director for Fritz Scheff) is at Fort Hancock, Ga., where he is bandmaster.

William F. Young (Young and Wheeler) ordered to Camp Gordon, Ga.

Lewis J. Rosenberg transferred to 33d Field Artillery, 11th Division, Camp Meade, Md.

William J. Kelly (Reel Guys Co.), 19th Co., C. A. C., Fort Hancock, N. Y., promoted to corporal.

Arthur J. Grebner is in the Casualty Company at Camp Colt, Gettysburg, Pa.

Jack White (former cabaret entertainer) at the New Hampshire College, U. S. Training Camp, Durham, N. H., C. A.

Lew Sharp ("Five Merry Youngsters") is in the Service under his own name, Louis Syllies, Battalion No. 15, Camp Greenleaf, Ga.

Clarence B. Lovell is a sergeant with the 301st Ammunition Train, American Expeditionary Force, France. He was a manager before entering the service.

VARIETY

HAS NO FREE LIST

Due to the regulations of the War Industries Board, as mentioned on Page 11 of this issue, and through the Post Office Department deciding that the complimentary copies sent by VARIETY to theatrical men in the service were "sample copies," VARIETY has regretfully discontinued mailing its weekly issues to soldiers and sailors who were in theatricals before entering the service.

From many letters received VARIETY was very gratefully received by all of the several hundred men on VARIETY's service list.

If relatives or friends of theatrical men in the service wish them to continue to secure VARIETY it will be forwarded on receipt of a subscription in their names for one month or one year or any interim period at the present subscription rates—\$4 in the United States and \$5 foreign annually.

Fred Esmelton leaves "Watch Your Neighbor" as soon as a substitute can be secured. He has received a commission in the Army.

Herman Barrens is assistant amusement director at Camp Gordon, Ga. Fred Barrens is a seaman in the transport service.

Harry Chapman (Atlas Comedy Force) has joined the army and is a member of Truck 516, Camp Humphreys, Virginia.

Lieut. M. S. Bentham, U. S. N., appointed aide for Third Naval District, with headquarters at Bensonhurst, L. I.

Milt Lewis, brother of Al Lewis (Lewis & Gordon), at Camp Meyer, Va. He is to enter Major-General Crowder's office in Washington.

George Harcourt (dancer), has been put on special detail in the Fifth Engineers Training Regiment, Camp Humphreys, Va.

Bud McPherson (Belle and Bud McPherson) has enlisted for foreign military duty, through Canadian recruiting channels.

Charles Withers ("For City's Sake") at Fort Slocum, N. Y., has joined the

(Continued on page 25)

VOLUNTEER CAMP SHOWS

John Provan, known professionally as **Scottie Provan**, now at the battle front in France in writing to New York says that in addition to soldering in the trenches he has found time to jump over to the nearest Y hut and pass on his warlike turn, the Scotch comedian enclosing one of the small bills the Y used to advertise his appearance. The most amazing part of his entertaining stunt was that he had to return to the firing line at 6 o'clock. This is the first report where a former vaudeville in addition to entertaining the soldiers for awhile was ordered right back to the front line trenches. Provan recently had a furlough and spent it in Paris.

Sailor William Reilly, who has appeared in local vaudeville houses on leave from the Navy, will do no more vaudeville for the present as he is assigned to special Liberty Loan drive work, spending one week in Pittsburgh as the guest of the Banker's Club. Reilly, with a musical accompaniment by the Pelham hospital, stood on the top of the new Selwyn theatre awning last week and sang songs, with a picture camera working while Reilly put in all of the gestures. Reilly was due in Washington this week for some special entertaining stunts.

The War Hospital Entertainment Association has added one more to its claim of hospital theatres. This is at the U. S. General Hospital, No. 3, Colonia, N. J., newly established under the auspices of the Red Cross where the maimed who return from the war will be taught the crafts and occupations which will enable them to earn a remunerative livelihood in spite of their infirmities.

Fred Harten, 57th Regt. Arty. Band, A. E. F. in France, has organized a nine-piece jazz band which gives frequent entertainments at the various base hospitals along the front. C. A. "Hut." The majority of the jazziers are from New York and were former professional musicians.

A farewell vaudeville entertainment was held recently at Camp McArthur by the 5th Batt. Inf. in which Pvt. F. O. Williams, former assistant manager of the Globe, Kansas City, was the master of ceremonies. Through the courtesy of manager Harrison of the Orpheum, Waco, Tex., the entire Pantages bill was transported to the camp. The entertainers included, Zene and Mandel, Aerial Patts, Mr. and Mrs. Jack Aarros, Ford and Goodrich, Dottie Vau, Mazie Oliver, Mae Whitfield, Jack Oliver, Foster Hoffman ("Flirtation" Co.), Rose Mary King, Vivian O'Shea, John J. Farrell, Charles Halkaway, Edward McDermott ("Notorious Delphine" Co.), Sgt. Earl M. Castle (Castle-Davis Trio) rendered a number of saxophone solos.

Al Jolson, by arrangement with Major-General Barnett of the Marine Corps, appeared in Washington, Sunday, and sang for the general staff and several thousand marines, his "Tell That to the Marines." The number has been accepted as an official song by the marine corps.

At Larchmont, N. Y., Sept. 20, for the Red Cross, at St. John's Parish House, by E. F. Albee: Van and Schenck, Eddie Dowling, Six Kirksmith Sisters and pictures.

The American Ambulance men stationed at Longchamp, France, under the command of Lieut. Pierre J. Le May, and sang for the general staff and several thousand marines, his "Tell That to the Marines." The number has been accepted as an official song by the marine corps.

Gregory and A. L. Wright. They are members of the Over There League. A few nights following Will M. Cressy, Blanche Dayne, Helen Goff, Helen Davis (Over There League) furnished the show.

Lewis Riley, detailed to entertain in the camps in France, appeared at the American Soldiers' and Sailors' Club comedians in Paris, assisted by Leo Freddy.

At the Walter Reed Hospital, Washington, D. C., Sept. 17, through Keith's (Roland S. Robbins, manager). The hospital holds wounded boys from the front. Manager Robbins escorted the party. Included were United States Senator Reed of Missouri, General Emmett Newton and Deputy Lillie. The artists were: Blanche Ring, "Crosby's Corners" and the brass band (with Felix Rush), Joe Jackson, Olga and Mishka, all appearing at Keith's last week. Mr. Robbins is arranging performance weekly for the hospital. The entertainment Sept. 17 was the second he had given last week there, with the first show consisting of McKay's Scotch Lads and Lassies.

Corporal Donald MacDonald; late of "Toot Toot," and now with the Marine Corps at Camp Fuller, Paoli, Pa., was the director of a vaudeville show given by the marines of the camp at the Grand Opera House, West Chester, Pa., Sept. 19. The following appeared: Corporal MacDonald, Sergeant G. Shepmoes, Corporals Wallie Lewis, Alfred Freund, John P. Eichmiller (with squad), Ralph C. Shireman, Sigurd O. Hermansen, Hugh N. Bancroft, Privates Donald Moyer, Earl Smith, Heyward Weyer, Harvey Wheeler, John G. Whittier, John Gardner, Louis Brown, Jack Hempel and James T. Shine. Also Miss Bessie Phillips, a "daughter of the Marines." Corporal John P. Eichmiller announced and Private J. E. Foreman was stage manager.

Two concerts were held last week at Camp Merritt, N. J., under the auspices of the K. of C., arranged by Mrs. Carrie V. King. Those who entertained were: Mme. Mai Kalina, Ethel Morrison, Amelia Summerville, "K. C. B." Joy Sweet, Lily Scherlund, Jessie Morris, Ethel MacDonaldough, Helen Lyons, Webster Norcross, Arthur Carter, Davis Quixano, Mr. and Mrs. George Spink.

Headed by Tavis Belge the company of "Fiddlers' Three" visited a United States battleship in the harbor last Sunday afternoon and gave a performance before 700 sailors.

May Irwin made a special trip to Clayton, N. Y., to give an entertainment Wednesday night for the Red Cross.

Keith's Military Boys' Band camped Sunday afternoon in Van Cortlandt Park with their own equipment, including cook tents. Fifty were in the detachment under the direction of W. B. Sleeper, who gives his special attention to the Keith band, organized and maintained by A. Paul Keith and E. F. Albee. The boys gave a concert during the afternoon.

Sunday evening, Sept. 29, a free performance for men in the Service will be given by "Head Over Heels" at the Cohan.

Fifty-one wounded marines, men who saw service at Chateau Thierry and are now in the hospital at Norfolk, Va., were the guests of Otto Wells and the management of "Flo-Flo" at the theatre Sept. 18. Betty

(Continued on page 24.)

"THE SKIRT" SAYS—

(Speaking of Women—mostly)

By THE SKIRT

Lew Kelly at the Columbia this week may carry his show through on the strength of his interesting experiences while on the other side, which Mr. Kelly tells about during the second act. The show is so bad, it wasn't surprising to see a potato thrown over the footlights Tuesday matinee while one of these awful burlesque Frenchmen was on. Only the splendid discipline of the house saved the situation—then, Mr. Kelly is always funny, but he is using only the old stuff.

The really popular feature Tuesday at the Columbia was the orchestra's playing all the important bugle calls named in turn by the drummer.

Lucille Manion is utterly wasted in this show. She deserves something better. Brunet in type with an abundance of personality and a splendid voice, Miss Manion also possesses that rare gift of clothing herself becomingly. A pink silk heavily embroidered in silver was prettily draped with no trimming. As an aviator a all blue tunic and pants had white leggings and helmet. There was a blue brocade cape with mole collar and cuffs. A white lace dress had an emerald green overdress.

The chorus, working hard with little material, wore one costume of note. As aviators the tights were of tan with closely fitting jerseys of a light shade. Leggings, helmets and gloves were of leather.

The Palais Royal restaurant has a floor show which is quite no matter what the mood. You remember pretty girls and a riot of color and expensive materials. The girls in the large type are Rita Lee, Tulle Lindahl, Helen Herenden, Venita Fitzgibbon and many others. There seemed no end of girls. All the costumes were worth mentioning, but they were too numerous. One set of silver and gold, used for a patriotic finale, is too handsome to overlook.

"For I remember stopping by the way To watch a Potter thumping his wet clay; And with its all obliterated Tongue It murmured, 'Gently, Brother, gently pray.'"

Those few lines hang over the little stage of the Martiniere Omar Khayyam Room, where Gus Edwards' new revue holds forth. Mr. Edwards has put on too good a show for any one to "pan." When numbers make you forget the nice, long, cool drink before you they must be good. Mercedes Lorenz, one of the four principal women, looks well, and puts over her songs in splendid style. Of the several costumes worn by Miss Lorenz a deep blue net, made short and trimmed with tiny ruffles edged in silver, made the best impression. In a "Parcel Post" number short pants were covered by a tiny skirt in two shades of blue, with coral velvet ribbons used on the edges. An Irish number was done in pale green net, made in points with darker green velvet for the jacket. There was also the inevitable high hat. Kathleen Hichens, Irene Martin and Eleanor Pierce also lived things along, and are beautifully gowned. The eight girls in a camouflage song are uniquely dressed in chiffon of many shades. Even the stockings look like camouflage, lying over in the Hudson. For a cabaret show in dressing it lacks nothing.

At the Palace this week the Morton Family held forth. After intermission in three separate acts the Mortons show they are still there. Clara Mort,

when doing what she calls a "Solo Songologue," changes her clothes three times. Her first costume was rather eccentric in as much as the short skirt was worn over long trousers that fitted the calves closely. The skirt bordered in four rows of brilliants was faced in green. A tammie made in points decorated her long curls. An Indian costume was in gold cloth with black poppies. There was also a fantastic soldier suit in blue satin.

Naomi Glass (with Paul Morton) was prettily dressed in the palest of green satins made full of skirts and a baby waist. A white lace dress made of some lace hid short dancing frock of blue chiffon. Of the Mortons (four) the mother (Kitty) wore a blue tailored suit with a black velvet hat trimmed with osprey. Little Martha Morton, although not very little but rather tall, with a wealth of auburn curls was sensibly dressed in a brown plaid cloth dress. The skirt was made double and pleated and had white reverses. Joe Morton is a well set up boy of the smaller type. His tuxedo fitted perfectly. At the conclusion of the turn when the entire family appeared for the finale it was a picture of a father, mother and four dandy children.

The Gardiner Trio opening the Palace show, did a patriotic finish in white satin. Frances Renault, dressing as well as ever, appeared first in a short fur cape over a dress of bronze sequins and lace. His huge hat was trimmed in osprey. An old fashioned dress was carried out in blue brocade with a gold lace ruffle. A huge bonnet was made of tulle. His dress hat drew applause from the huge audience was of fish scales of silver with a black velvet mantle. The large hat was trimmed with yellow paradise.

Lucille Cavanagh, in a pretty dancing act, was most elaborately gowned. Her first dress was lovely in its simplicity. The first skirt was ankle length and tight. There was an overdress of white net with tiny ruffles and the bodice was a short coatlike effect in white satin. The hat was of red, turban in shape and trimmed with feathers of the same shade. An Indian costume was of silver made in one straight piece. It was edged at every seam in black points. For her last gown Miss Cavanagh choosed yellow. The skirt very short was taught up at one side revealing black lace. The skirt edged in green had an orange poppy at the belt. There was a mauve hat with a blue chin strap. It was a dress of many colors but well blended.

Anna Chandler has come all the way from the Metropolitan, Brooklyn, to the American, New York, in the same mauve taffeta dress.

Lily, of George and Lily Gardner, was in red net over white. A good-looking dress on a large woman was of a heavy lace made in two bouffes, with bodice and side draperies of pink crystals. The wearer was of Holden and Herdon.

The girl of McDonald and Cleveland was in black satin, with front and back panels of black sequins. A wide red sash was worn well over the hips.

Dainty little Marie Doro, according to her own statement, is not the Marie Doro of old. She claims to have been reborn about two years ago—a sort of reincarnation, as it were. Just how it affects her daily life makes an interesting little tale. Get her to tell it to you. It's most interesting.

THE AMERICAN ON LEAVE

By SERGT. EDWARD HARTMAN

(Now with the American E. F. in France, attached to Headquarters Services of Supply. Before enlisting, Sergt. Hartman was on the New York staff of VARIETY.)

France, Aug. 29.

Four months in France, then what? Oh, la, la!

A seven-day leave. Sure, there's the grouch who says he's been over here six months and hasn't had one yet. He's out of luck.

They take off the privilege every now and then when they think there is too much work to be done and you can't be spared, but be up and awake and when the time is ripe get in the old document and get away while the getting is good and enjoy one whole week at Aix Les Bains, the hub of the Savoie leave area for A. E. F. troops in France.

It's the biggest hand-out of trip to France, and Uncle himself is doing the trick. He has a representative at the station to meet you, and within half an hour after arrival you are installed in a real "three squares" a day hotel, with a room for you and your Buddy (you always want to have a pal along to share in the fun) with real beds with sheets and everything. "Good-night! This layout will put the bankroll in the morgue," flashes through your mind. But, no, the old bankroll of Uncle Sam is there to prevent this, and for seven delicious nights you slumber between sheets and eat breakfast at the hour you desire.

What could be sweeter in a soldier's life?

Not a bugle is sounded and not a formation to be stood. And do you eat those meals? Well, now, ask the doughboy from the line or the machine-gunner from the S. O. S. (Services of Supply).

They are French, but then there is plenty to them, and the lack of necessity for a mess, with no washing after a day's work, is one joyous thrill.

"What are we going to find to do for seven days?" is a question that crops up that first morning after the old clock has crept around to ten and the day is dawning. Your first sur le plat (fried eggs), avec chocolate et du pain (bread). There's a fellow there whose time is about up and he is going back toute de suite. He knows the ropes, and the first advice given is sur le plat (fried eggs), avec chocolate et du pain (bread). There's a fellow there whose time is about up and he is going back toute de suite. He knows the ropes, and the first advice given is sur le plat (fried eggs), avec chocolate et du pain (bread). There's a fellow there whose time is about up and he is going back toute de suite. He knows the ropes, and the first advice given is sur le plat (fried eggs), avec chocolate et du pain (bread).

It's the surprise of your life when you strike this one. Sure, you look for a hut, but none is to be found. Say, bo, where is this Y. M. C. A. talk about your life, you're in front of you, greeny? Wow! No? That swell joint? Gee, look at me hobs (hob-nail shoes at present in vogue with the younger men in France). Did you get a flash at the man who just went in? She was talking American, too. Let's take a chance.

This very building, which has been taken over by the Y. M. C. A., is the Casino de France, which, although famed as a second Monte Carlo. It is one of the most beautiful buildings of its kind on the continent and easily one of the most complete in every detail. It has a theatre, ball, lounge and billiard rooms, with numerous little ins and outs.

What is the soldier to do in the daytime? That's the Y. M. C. A.'s job, and they have taken it in hand in the right way. There is never an idle moment. Innumerable places of interest around Aix and trips are on tap for those that wish to go. Then there is that light amber fluid so appealing in long glass, which although not sold in the Y. M. C. A., abounds in the many attractive French cafes. Although said fluid is tres cher pur les soldates

it is tres necessaire to make a vacation complete.

After you have climbed the heights to the Cat's Tooth, taken a swim in Lac Bourget or visited Mount Revard via the cog railway you are ready for (Continued on page 21.)

LETTERS FROM ENTERTAINERS.

The extracts below are from letters received at the Little Theatre headquarters of America's Over There Theatre League.

The entertainers are with units sent over by the League to entertain our boys in France:

Marie and Nino and Amparito Farrar, writing for the entertainers, and Sergeant H. E. Vermilye, expressing the appreciation of the American fighting men for the work which is being done for them, emphasize the need for volunteers from the stage in even greater numbers than before.

"Already two of the units have visited us," writes Sergeant Vermilye, attached to S. S. U. 680 U. S. A. Ambulance Service with the A. E. F. "The first was Will Cressy's outfit, and they went over big—particularly little Helen Davis. Billy Gould's company was the other, and they too made an enormous hit. Perhaps Renee Dietrich (Wright and Dietrich) walked away with most of the honors; the men simply couldn't get enough of her. Each member of both units, however, received a mighty storm of applause."

"Probably you good people at home don't quite know what a boon this sort of thing is. You would though, had you listened for months to ambitious and well-meaning people who love to recite 'Verdun' and other cheerful morsels, and whose idea of a rare treat is to sing consecutively the national anthems of the United States, Great Britain and France—which, as you realize, does pall a bit. The only thing that saved us from the Italian's hymn is that it's too difficult for most singers to attack."

"When Mr. Cressy told us that they were the advance guard of a mighty army of real American actors and explained about the meeting at the Palace theatre, New York, the men yelled."

Miss Farrar, the celebrated concert soprano, insists that American entertainment (Continued on page 21, Col. 4.)

AN M. P. IN FRANCE.

France, Aug. 6.

Dear Harry:

Received your lengthy and very interesting letter of July 15th and was very glad indeed to hear from you. It certainly is a great pleasure to get a letter from home. The mail nowadays is a little better than it has been in the past, but even so it does not come often enough for us. Each and every one of us look anxiously every day for mail of some sort.

Well, I have none in the past two weeks is two hours gas alarm duty. This is strenuous work. A fellow must be on the alert every minute. In the daytime we have bunk fatigue.

You ask in your letter why I could not tell you more in my letters. If you will look on the outside of the envelope containing this letter, you will understand just why I cannot write more. You will find the following words plainly printed: "I certify on my honor that the contents of this envelope refer to nothing but private and family matters." Being put on my honor you can readily see that I cannot do otherwise than abide by the terms and conditions of the Army

(Continued on page 21, Col. 3.)

Now I'm back in my own UNITED STATES,
I'm praying that we can close the gates
Of the land, the air and the sea to the swine
Who boasts of his Kaiser, his hoer and the
Rhine.
I'm happy, I'm glad, I'm giving thanks
That my homo's where it is, GOD bless my
Yanks.
If my country needs me now, or next fall,
You'll find me there at that old roll call.

VARIETY

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Vol. LII. No. 5

Cohan & Harris have sold the Australian rights to "Three Faces East" to J. C. Williamson.

Jos. Eckle is booking the Majestic, Albany, N. Y. It plays five acts on a split week policy.

Benny Leonard will stage the musical numbers for the burlesque stock at the Crescent, Brooklyn.

Tunis Deam has been appointed manager of "Tiger Rose," which opens a four weeks' engagement in Philadelphia, starting Sept. 30.

The Portland, Portland, Me., has returned to the three-day vaudeville policy, after a trial of the continuous during the past month.

May Tully is reported having gone to South America some time ago on a business trip connected with theatricals, besides another mission.

Although handling the management of the Riviera for the Shuberts Charles A. Burt is continuing his booking office in the Longacre Building.

A letter in the Forum of VARIETY last week signed "Ward" should have been signed Nord (formerly of Francis and Nord).

Al Leichter is booking the Sunday concerts at the Crescent, Brooklyn, starting this week. Six acts make up the bill.

Bill Love and Mike Manton have taken out a road company of "Flo Flo," scheduled to play southern dates.

The Stage Women's War Relief Committee has elected Shelly Hull to a position on it. Mr. Hull will represent the Actors' Equity Association.

Rose Mulaney, regarded as one of the best influenced persons in dramatic agency circles, has resigned from Chamberlain Brown's office.

Schlesinger will take out a road production of "The Blue Pearl," with dates tentatively marked in through the Shubert houses.

Al Rydell, former ticket-taker at Keith's Royal, Bronx, is at the Alhambra in the same capacity after a vacation of three months.

Frank Fay will remain with "The Fassing Show" and has taken back his notice, receiving a play or pay contract for three years.

Andrew Toombes and Rena Parker have again returned to their principal roles in John Cort's "No. 1" "Flo Flo," in Philadelphia this week.

VARIETY

WILL BE

15 CENTS

ON AND AFTER OCT. 11TH

Having withstood following the lead of nearly all papers and periodicals in increasing the sales price up to the present VARIETY, as the other papers did, has found it necessary to raise the newstand price, to 15 cents commencing with the issue of October 11. From that date onward its subscription will be \$5, domestic, annual, and \$7 foreign (including Canada).

Until October 11 the present newstand price of 10 cents will be in effect, also the present subscription—\$4, domestic, annually and \$5 foreign (including Canada).

VARIETY

WILL BE

NON-RETURNABLE

with and after the issue of Oct. 25th.

Following the regulations and suggestions of the War Industries Board, issued at Washington and applicable to all papers other than dailies, to conserve the paper supply (these regulations also limiting all papers other than dailies to a definite yearly allotment, based on previous usage, with a reduction of 10 per cent. of the quantity used by each paper for the past year) VARIETY will be non-returnable.

The return privilege to news companies and dealers has been extended without restriction by the theatrical trade press. It was necessary in part owing to the continuous floating circulation a theatrical paper enjoys. It is a hardship upon a theatrical paper to cut off the return privilege, which means that the news companies and news dealers will only order that quantity they are certain they can dispose of. Unsold copies cannot be returned after October 25.

It may inconvenience readers of VARIETY who will want the paper. If permanently located an order should be placed for regular delivery of VARIETY to you by your news dealer. The most certain way after October 25 is to subscribe. The paper will be mailed to a permanent address or en route.

Subscriptions will be accepted at the present subscription rates up to October 11. The domestic rate, \$4 yearly, allows a reader to secure the paper at a price that averages weekly below the current newstand price of 10 cents.

The regulations of the War Industries Board, besides providing for other savings in paper, calls upon all papers to abolish any free list and to limit subscriptions to those only paid in advance, whether new or renewals.

The Strand, Raleigh, N. C., opens its season of vaudeville Oct. 7, with five acts on a split week played through Jule Delmar in the United Booking Office.

"The Bird of Paradise" at the Alvin, Pittsburgh, last week, drew over \$13,000.

000. This is the eighth season for the "Bird" and its seventh visit in Pittsburgh.

The Liberty and Gordon Square theatres, Cleveland, are backed by M. Shea of the Shea-Brandt Agency, that city. John H. McCaren is the New York representative.

Four treasurers lost in four weeks via Draft is the record of the Baker theatre, Dover, N. J., managed by Pete Woodhull. The Baker now has a woman in charge of the box office.

Oliver T. Bailey has placed a new play in rehearsal, entitled "A Stitch in Time," which he proposes to bring out at once in New York during his Fulton Theatre administration.

"Miss Blue Eyes" (Harvey D. Orr, manager), with cast recruited in New York by the Matt Grau offices, makes its premiere at the Trent, Trenton, Sept. 27.

Robert Fulgora, in England for several seasons, has been booked to appear in that country until 1921, with but six open weeks between now and then.

Rosie Rosenblatt, formerly in the Public Service ticket agency, and lately of the Broadway Theatre Ticket Company, is now assistant treasurer of the new Central.

Jack Osterman (son of Jake Rosenthal and Kathryn Osterman) has been commissioned by Florrie Millership to write a new act for her vaudeville tour next season. Miss Millership is now singing three of Osterman's songs.

The six story and basement building at 353-355 West 48th street has been leased by the Shuberts for ten years from James P. Kennedy. The lease calls for a total of \$65,000. James J. Etchings negotiated the lease.

A Chicago firm is bringing its new production of "The Brute of Berlin" into eastern territory, having heard that the pickings since the start of the season has been good for war shows.

The western company organized to play "Three Faces East" opens in Buffalo, Oct. 7, for a week and then jumps to Chicago for a run at the Olympic. Lillian Tucker will have the leading female role.

Thomas Oliphant, ahead of "Getting Together" under the auspices of the British-Canadian Recruiting Mission for the past few weeks, has resumed his position as a dramatic editor of the "Evening Mail."

The Park, Stapleton, S. I., starts a vaudeville policy next week, playing five acts on a split week, booked by Fally Markus. Mr. Markus is taking over the Strand, White Plains, N. Y., and will probably play vaudeville in it.

Judge J. L. Carleton, St. Johns, N. B., has been awarded the \$500 prize in the Canadian play contest inaugurated by George F. Driscoll, manager of His Majesty's, Montreal. The play is to be produced in November. The title is "The Grimson Wing."

The circus which Perry and Gorman are putting on for the United States Government to make a 16-week tour of the Liberty circuit has postponed its opening until Dec. 12, due to the quarantine on the camps from the Spanish influenza epidemic.

"Three Wise Men," the Austin Strong comedy Smith & Golden are producing, will have its out-of-town premiere at Hartford Oct. 14. Edwin Arden, Claude Gillingwater, Charles

VOLUNTEERS OVER THERE

VARIETY Will Maintain a Permanent List of Artists Who Have Gone Overseas as Members of America's Over There Theatre League Units to Entertain the American Expeditionary Forces in France. Additions to the List Will Be Made After Each Succeeding Unit Sails. The Name of Teams are Printed First, Followed by Individuals in Alphabetical Order. Recent Departures Are Indicated by * After Names.

IRENE FRANKLIN and BURTON GREEN
WILL CRESSY and BLANCHE DAYNE
TONY HUNTING and CORINNE FRANCES
JAMES F. KELLY and EMMET POLLOCK
HORACE WRIGHT and RENE DIETRICH
JOHNNY CANTWELL and RETA WALKER
HENRY MARCHE and ERMENIE WHITELL
MARY McFARLAND and MARY McFARLAND
MABELLE ADAMS
HARRY ADLER
ALLEN NELLA ALLEN
ALFRED ARMAND
LUCIE BARCOCK
VERA BARSTOW
GEORGE BOTSFORD
ELIZABETH BRICE
MARY CAMERON
LOUISE CARLLEY
BESSIE CARRELL
HOWARD T. COLLINS
JACK COOK
KATE CONDON
MARION DANA*
HELENE DAVIS
DOROTHY LEO DONNELLY
MILDRED EVANS
AMPERITO FARRAR
MRS. FARRAR
MADELINE GLYNN
HELEN GOFF
WILLIAM GOULD
THOMAS J. GRAY
GILBERT GREGORY
GRACE HENRY
AMY HORTON
WILL J. KENNEDY
DAVID LERNER
DANIEL C. McIVOR
LIDA McMILLAN
EDWARD MARSHALL
MARGARET MAYO
LOIS MEREDITH
GEORGE AUSTIN MOORE
WILL MORRISSE
PATRICIA O'CONNOR
HAL PEARSON
MARION SCHAEFFER*
PAULA SHERMAN
BERT SNOW
HENRY SOUVAIN
RAYMOND WALKER
INEZ WILSON

Lait and Helen Menken are in the cast.

Increasing reports from shows from the States indicate Canadian territory has started out nicely, with the girls shows getting the biggest play. In two stands in particular a certain show did greater business than it did on its engagements there last season.

A comedy, entitled, "Irene O'Dare," which Gold and Hirsch tried out in Stamford last spring, has been definitely shelved in its present form. It may be made into a musical play for next season. Louis Hirsch will compose the score.

B U Y B O N D S

LIGHTLESS NIGHTS' REMEDY SUGGESTED BY MANAGERS

**Broadway's Side Street \$2 Theatres Suffering from Four Full
Lightless Nights Weekly. Prefer Opening Hour Each
Night for Lights. Plan Economical for
Conservation Through Actual Time
Saving. Strangers Only
Know Broadway.**

With the new theatrical season approaching full stride, an appeal for what is considered a more equitable ruling on the four lightless nights order has taken form. The reasonableness of the suggestions made may lead to the matter being handled vigorously through the United Managers' Protective Association.

The most important change advocated is that instead of theatre electric signs being permitted to burn with other signs for four or five hours on Friday, Saturday and Sunday only, to permit the theatre signs to be illuminated for one hour or for an hour and a quarter at show time—7.30 to 8.45—on each evening, in exchange for the long showings on the three week-end nights.

Such a plan would not only help the theatres but would act as a force for further fuel conservation over the present order. The hourly illumination nightly would entail the lighting of signs but a minimum of 12 hours weekly allowed at present (four hours nightly for three nights).

Complaint of the present order and suggestions for a correction comes mostly from managers of houses situated on adjacent streets and managers of attractions in those houses, rather than from theatres located directly on Broadway, the latter being of the lesser number.

There is considerable truth in the claim side street houses are handicapped by dark exteriors. Broadway draws a healthy percentage of its business from visitors, and that class of patrons is not acquainted with the exact location of theatres off Broadway. The suggestion of nightly illumination is acceptable to managers of all houses except where pictures are exhibited on a two-show nightly basis. Those houses are in the very small minority as far as the Times square district is concerned.

The suggestion has been made that an appeal be made to the Fuel Administration to place theatre signs outside the class of non-essential advertising, into which class are all outdoor electric signs. Managers say that other industries are permitted to use all the light and power necessary even during the daytime, and as electric signs are essential to the theatre during the opening hour, the order should be changed.

The managers do not seek to change the order on the advertising signs which allows them to be illuminated for the latter end of the week. They say the matter of controlling the theatre signs and limiting them nightly to the admittance hour can be easily regulated by outfitting the signs with clock switches, which would automatically shut off current at 8.45.

Detroit, Sept. 25.
H. Somerville, manager of the Drury Lane Theatre here, has solved the

lightless nights by the use of Presto tanks, which enables him to burn four arcs outside.

PHILIPP'S SEASON.

Adolf Philipp inaugurated his season of dramatic and musical stock in English at the Yorkville Tuesday evening with a production of "Tell That to the Marines," a comedy drama by himself and Edward A. Paulton. During the season he will present the following plays: "A Kiss in the Dark," musical farce by James Watson, music by Arthur Gunning; "A Jollyday," farce in three acts from the French by Eduard Rigaut; "Miles from Nowhere," farce comedy by Philipp and Paulton; "Tainted Money," a play by Allison Duchois; "Three Good Things," comedy by Philipp; "Sh, It's a Secret," farce comedy from the French by Emile Barbour; "Pie-Fie-Fi-Fi," musical comedy by Philipp and Paulton; "It Happens Every Day," play by Paul Ardoy.

He has the house on a percentage arrangement with Marcus Loew.

REVIVING "YOURS TRULY."

The Arthur Pearson production of "Yours Truly," played briefly last spring with a Chicago showing included, is to be revived next month by the producer, under the new title of "Marry A Girl."

Negotiations are on for Cecil Lean and Cleo Mayfield to head the show, with Harry and Otto Haurbach concerned in the rewriting of it.

T. Roy Barnes was the featured member, book by Tommy Gray, when first produced. The piece is reported representing about \$36,000 to Mr. Pearson to date.

PREPARING "PETER'S MOTHER."

William A. Brady, Ltd., has in rehearsal a piece called "Peter's Mother," by Mrs. Henry de la Pasture. It is an English comedy that ran 700 nights in London, with Marion Terry in the leading role.

In the cast are Lumsden Hare, Helen Johnson, Phillip, Tong, Gypsy O'Brien.

GRACE VALENTINE POPULAR.

Chicago, Sept. 25.
Grace Valentine has been the focal savor in the publicity line for the local engagement of Lombardi, Ltd. Last Sunday Percy Hammond gave her pretty face the entire "layout" for the week, and Ashton Stevens devoted his entire Sunday article to the fair comedienne.

Miss Valentine became immensely popular here in the long "Help Wanted" run.

"BEN HUR'S" PEOPLE.

Sept. 30 has been set as the date for the opening of "Ben Hur" at the Lexington. Rehearsals are now under way since last week. Robert W. Frazer will take the role of Ben Hur this year, with William Wagner and Walter Sherman playing Messala and Simonides. Virginia Howell, Mildred Bright, Mabel Montgomery, Stella Boniface Weaver and Ann Reader are also in the cast.

BILL SUNDAY IN PROVIDENCE.

Providence, R. I., Sept. 25.
Bill Sunday, accompanied by "Ma" Sunday and the rest of the Sunday staff, arrived in Providence Saturday, and "Billy" opened his six-week campaign here at the tabernacle Sunday, when he put forth some of his usual hot shots in three spicy sermons before tens of thousands.

The city application welcomed him and he smiled and said "God Bless You" to everybody he shook hands with. He will be here six weeks and theatrical managers are now awaiting to see what effect his campaign is to have on their attendance figures and cash receipts.

Bill has hit the Germans, the sins of society, the painted faced dolls of the city, the slackers and unpatriotic and about everybody he can think of so far, as yet has not hit the playhouses although perhaps he didn't hear about the Salome dance in "Miss I Don't Know" at the Shubert Majestic last week.

\$3,000 FOR ONE JUMP.

It will cost Elliott, Comstock & Gest \$3,000 to bring their "Wanderer" company from Wisconsin, to fill in time at the Manhattan opera house, opening next Monday, for four weeks. David Warfield in "The Auctioneer" will follow "The Wanderer."

"Tiger Rose," the Belasco show, now at the Manhattan, closing this week for its month's stay, has done a lesser business than during its closing weeks at the Lyceum.

FRAZEE'S DEFAULT OPENED.

Alexander A. Aarons' suit against H. H. Frazee concerning the latter's alleged infringement on the Australian rights to Fred Jackson's "A Full House" came up before Justice Philbin in the Supreme Court Monday.

Frazee's application to open the default and defend the action, filed through his attorney, Leon Laski, was granted. Judge Philbin directed Frazee to furnish a surety company bond to secure judgment which might be entered against him, as requested by the plaintiff's counsel, Henry J. & Frederick E. Goldsmith.

The action is a result of Aarons' allegations that Frazee sold the Australian rights to Hugh Ward for \$3,500 without consulting Aarons, who alleges he only is the owner of the world's rights to the farce, having previously sold to Frazee the United States and Canadian territory.

"LESTER'S" CAST.

"Listen Lester," John Cort's third musical play thus far this season and known earlier as "All for You" and "My Flirt," will open in Washington, Oct. 14.

The cast holds Emma Carr, Gertrude Vanderbilt, Clifton Webb, Scott Weir, Eddie Garvie, Ruth Maybe, Ethel Boyd, Saxe and Cook.

Concerned in the authorship are George Stoddard, Harry Cort and Harold Orlop. Max Figma is staging the production, and Edward Marks is putting on the dances.

Rabbi and Priest Characters.

"His Little Brother," the first of several plays listed for production by Walter East, is scheduled to open in Buffalo, Oct. 7. The leads are Walker Whitesides and Tyrone Power, who play a rabbi and a priest respectively. The cast also includes Edith Lattimer and Sam Sidman.

Cope Chairman of Village Theatre.

John Cope was elected chairman of the executive committee of the Greenwich Village Theatre, which Mr. and Mrs. Charles Cohn have taken over. Edwin Carty Ranck, formerly dramatic editor of the Brooklyn Eagle, was appointed general press representative for the Players.

QUESTIONING "SPECS."

District Attorney Swann and assistants Tally and Kilroe began investigating theatre ticket speculators Monday, calling many "specs" to headquarters by summons.

The ticket men were kept waiting from one o'clock until 4.45 and then appeared before the district attorney in a body. Mr. Swann administered a severe lecture telling the men that they should be in the army instead of profiteering in tickets. This brought forth a strenuous objection by Matty Zimmerman (representing the Public Service Ticket agency), who explained his agency was selling below the box office price and the summons to his agency had been in error.

The investigation began over the sale of a 50-cent ticket to the Hippodrome to a soldier who was charged \$2. Zimmerman claimed his agency was doing a service for the men in uniform.

The particular aim of the district attorney's plan is to eliminate the sidewalk operator who works with store entrances as a base. These men have been particularly active near the Hippodrome. It was shown one headliner entered in a United Cigar store. Mr. Tally said that the "ball" would be kept rolling, meaning a continuation of the investigation. He thought ticket men should all operate along the lines of the Hippodrome by charging a standard 50 cent advance on all tickets. Other brokers with established offices charge that those two big agencies are attempting to set themselves up as monopolies and seek to eliminate as many others to reduce competition. The illness of Mr. Kilroe interrupted the investigation Tuesday. Among ticket men the opinion is that the district attorney is aiming at the sidewalk men.

J. S. Jacobs, with an agency at the Normandie Hotel, created a diversion by voluntarily showing a letter proving he paid a sum to a wealthy Metropolitan opera subscriber for the privilege of selling the subscriber's seats.

BOWERS' MUSICAL SHOW.

The new Fred W. Bowers' show, "I'm So Happy," will be produced this season by the Adaline Amusement Co. (Max Spiegel, managing director), the tour starting Oct. 7 at Perth Amboy, N. J. The music is by Bowers, who alleges he only is the owner of the world's rights to the farce, having previously sold to Frazee the United States and Canadian territory.

The cast includes Frank Morgan, Olivet Rivers, Frank De Cordover, Mary Kilcoyne, Edward Sedan, William De Vens, Irina Bertrand, Dolly Casares, Adina Coulin, Hal R. Dyson (musical director). All the numbers are arranged by Al J. Doyle, with the music published by Waterson, Berlin & Snyder.

GUS HILL'S LATEST.

"The Captain and the Kids" is a new musical comedy Gus Hill will produce next month. Written by Frank Kennedy with the score by Seymour Furth, it will have a "jazz" band as a special feature. Rehearsals for the opening date began Monday at Elizabeth, N. J.

AGENT GETS GATE.

A New York dramatic agent has been given the gate by at least three big New York producing offices who have retreated outside the city to bar him admission at all times. The methods of the agent in question have not been to the liking of the producers who have barred him from their offices.

ALL-AMUSEMENT ALLIANCE TO CARRY CLAIMS TO CONGRESS

Proposed Unity of All Branches of Stage and Screen Industries to Make Possible Solid Front on Congressional Protests At Capitol—New Plan Both Feasible and Economical.

An informal but important meeting was suddenly called Tuesday afternoon by the United Managers' Protective Association, president Max Klaw presiding, with the idea of forming a close alliance between the U. M. P. A. and the National Association of the Motion Picture Industry.

The idea is that where matters pertaining to the whole field of amusements arise, such a proposed alliance will be able to show a united front and oneness of purpose, instead of attempting to obtain results through separate channels. It was the sense of the meeting that it was time that the various divisions of theatricals get together; that the divisions combine; that it is wasteful and might be futile to seek remedy as individual bodies, legitimate, vaudeville, burlesque or pictures, when the interest of one is nearly always to the interest of all.

The meeting was deemed important in its endeavor to effect concerted strength at a time when Congress proposes to increase admissions taxes. The \$3,000,000 revenue bill up to the Senate for final action, which imposes a schedule of 20 per cent. for all admissions. Representatives of the several theatrical sections were in Washington recently attempting to secure a modification. Reports have it the motion picture people made a bad impression before the law makers. It is claimed that some picture men advocated the 20 per cent. for application to the higher priced theatres, feeling the public would be forced to turn to picture houses for amusement.

It is felt that representatives of the amusement field in total will be able to present to the lawmakers now and in the future a stronger argument for protection and would enjoy better chances of success with the proposed coalition becoming effected.

Washington, D. C., Sept. 25. The revenue bill is before the Senate for final passage. Theatrical men arrived here Monday to present to the Senatorial Committee reasons why the admissions tax should not be doubled, as now provided in the bill. Although the upper house does not often change provisions as incorporated by the House, it is reported here that there is a chance to change the 20 per cent. clause. In other lines of industry when taxes have been raised, it has been suggested to the industries that they raise prices. Such a move is not thought possible, however, in the amusement field, as the rate scales are about as high as possible.

Experts who have given the tax matter consideration as far as theatricals go are pointing out that the 20 per cent. clause is not going to affect the moderate price class of houses. They say that when the 10 per cent. tax went into effect many theatres took occasion to increase prices, giving for a reason that such a move would eliminate the use of pennies.

Some picture houses are now charging 30 cents, whereas they formerly charged a quarter and likewise many charge 60 cents, whereas the old price was 50 cents. The managers of such houses when accused of really collecting 20 per cent and turning 10 per

cent over to the collector, replied that they had raised prices. With the old admission prices in effect the imposing of 20 per cent. would not change the present scale in many of the moderate priced theatres. Many houses are charging 85 cents for the former 75 cent tickets, and there again an extra price or increase of 2 cents (over the actual tax) is reaped by such houses. Any number of theatres are reported to have increased their scale a great deal more within the past year.

It has been suggested a sliding scale be substituted for the straight 20 per cent. admissions tax, if the increase is upheld by the Senate. This suggestion has in mind the impost of 20 per cent. on the moderate seats, since there would be no actual increase in the present rates or at least very little, and as the prices go higher the percentage to be lessened. This would make for but a slight advance over the present tax on \$2 and \$2.50 admissions.

WILLIAM C. THOMPSON DIES.

Chicago, Sept. 25. William C. Thompson, head of the Hagenback-Wallace show, one of the best known press agents in the country, died of pneumonia at the American Theatrical Hospital Sept. 23, aged 47.

Thompson was a newspaper man in New York, press agent for Pawnee Bill's Wild West, the Far East show, Miller Bros. 101 Ranch, Barnum & Bailey, the New York Hippodrome, etc.

He is survived by a widow in New York. The body was shipped to Norwich, Conn. for burial.

AGREEMENT ON "RESERVES."

At the invitation of officials heading the fire department, managers attended a downtown meeting regarding safety conditions Monday.

The managers were asked if they were satisfied with the presence of police reserves in the theatres.

While there was no serious objection, several regulations were outlined regarding such service. It was agreed that not more than one reserve officer was to be assigned each house and in the event of the reserve not appearing, the managers are to call up the nearest police station.

The managers were also advised to reprimand reserve officers if they become obstreperous.

MAY RUSH "THE CHEAT" IN.

William A. Brady's production of Willard Mack and Hector Turnbull's adaptation of Turnbull's photoplay "The Cheat" will have its tryout at Atlantic City the last half of this week, with Mary Nash and Jose Ruben starred. The principal support include Frederick Truesdell and Kenneth Hill.

The piece had a preliminary canter this summer at Long Branch and Asbury Park. It may be brought into New York next Monday. The deal wasn't completed the fore part of the current week.

PRODUCING FILM AS COMEDY.

It is reported that Klaw & Erlanger have a former film play, "The Haunted Pajamas" in hand, to be rewritten and produced by them as a comedy for the speaking stage.

COMBINATION ADS ALLOWED.

Chicago, Sept. 25. For the first time in Chicago history the newspaper have consented to pooling of ads in the daily display columns.

The K. & E. houses now run in a string, headed as "leading attractions," and with a "feature" against buying seats from scalpers, while the Shubert theatres lead off with the names of their owners and also claim to be the best in town.

Some years ago, before the union of the syndicate, and the opposition, demands were made on the papers to permit this system, used in New York, and the papers refused, holding out for each ad as individual, graded in position according to the respective space taken.

Now they allow the combined ads and grade them for position according to the average of adage lines taken by the combination. This still gives an opportunity to put a small ad above a large one inside the borders of either combination, leaving the way open for complaints of injustice and domination on the part of the producers whose shows are playing in those houses.

COLLIER-HOFFMAN PACIFIED.

The difference between William Collier and Aaron Hoffman, star and author, respectively, of "Nothing But Lies," have been settled. The show is now in further rehearsal, pending final changes, and is due for the Longacre before Oct. 15.

Mr. Collier threatened to leave the show if his ideas were not carried out, and the author took the stand of putting the piece on anyhow with another star.

The show fits Collier and part of the changes are being made. Out of town reports predicted a hit for it on Broadway.

MAUD FULTON'S THEATRE.

San Francisco, Sept. 25. Maud Fulton, in association with George Eby, recent manager of the McDonough, Oakland, have leased the Bishop Playhouse, Oakland.

The name of the theatre is to be changed to the Maud Fulton Theatre. Miss Fulton opened her season Sunday in "Mary, a String of Beads," and will follow with "The Brat," and other plays from her own pen.

BAYES SHOW CHANGES.

According to reports from out of town there will be some changes, if not already made, in the Nora Bayes show, "Look Who's Here," produced by H. H. Frazee. Those reported as going out are Arthur Deagon, Al Fields, Lew Cooper and Viola Ciani.

Billy Kent and Florence Morrison, with Miss Bayes and Irving Fisher are scoring the hits of the piece.

It is said Harry Bulger may join, to replace Deagon.

"GLORIANA" IN LIBERTY?

Philadelphia, Sept. 25. The people of John Cort's "Gloriana," which opened here Monday, seem confident the show will take its New York bow at the Liberty in that city about Oct. 7.

TRYING OUT "TORONTO."

Joe Weber, who controls the American rights to "The Man from Toronto," is trying the English piece out this week's stock at the Hudson, Union Hill, under the title of "The Maid, the Man and the Money."

NOT MARRIED—TO ANYONE.

More to quiet reports than establish the fact she still is single, since Marie Astor, with Hammerstein's new "Something," states she is not married, to anyone.

BOX OFFICE FIGHT.

Within the locked box office of the Riviera, which the Shuberts lately took over for booking, there occurred a miniature battle royal Saturday night. Manny Cancor, the house treasurer, was pitted against J. J. Shubert and Benj. Mallam, the latter being the Shuberts' private detective. Cancor had been accused by the visitors of having tampered with accounts and when Mallam suddenly pinioned the treasurer's arms, Shubert struck Cancor in the face. Cancor unable to use his arms, kicked Shubert in the groin, broke away from Mallam, whom he thrust against the wall, took another thrust at J. J. and exited from the box office.

The affair is reported to be the outcome of certain operations by Mallam, who became peeved at Cancor, it is said, because the latter refused to aid him. Cancor had forced Mallam out of the box office some days ago and handed in to the police a letter to Lo Shubert Thursday last. The latter told him to return to the job and pay no attention to the matter.

Sunday Mr. Luis, representing the Ocean Accident and Guarantee Co., which bonds the Shubert employees, was on hand with an accountant to check up the statements, and the count-up resulted in showing that the treasurer was \$3 over. Cancor is generally well liked and regarded as efficient. He placed the entire matter before his attorney, Nathan Burkan, with the avowed intention of starting action.

"DOING OUR BIT" CLOSING.

Cincinnati, Sept. 25. "Doing Our Bit" closes here Saturday, the company returning to New York. It is said to be the first big Winter Garden attraction to flop so early on the road. Business has been bad and never did recover after the weak finish of the Chicago stay, where the run was suddenly terminated early in August.

Business in Chicago grew steadily worse after the accident to Frank Tinney, but the failure there was mostly credited to the steady newspaper attack following the feeling between the show management and Charles Collins, dramatic editor of the Chicago "Post."

The breach between the newspaper and the Shuberts is still open.

JOE HOWARD TRYING ANOTHER.

Joseph Howard is to produce another musical play called "Spring Love" and due on Broadway, Dec. 1. He is at present in vaudeville. His "In and Out," tried in the summer had been definitely stored.

Howard is under contract with Charles K. Harris for the publishing of his songs and every time Howard puts on a piece it costs the publisher money. "In and Out" stood Mr. Harris \$1,500, which represents the cost of publishing the long numbers.

During the last 21 years Howard has received \$125,000 in music royalties from the Harris concern.

GOING IN FOR DRAMATICS.

Flo Zeigfeld, Jr., is to seriously try his hand in the production of drama, having already two pieces in prospect for this fall. The first to go on is "By Pigeon Post," running in London since the first of the year. It is by Austin Page. When it opened at the Garrick, London, it was described as a play which "thoroughly delighted a laughing audience." Madge Titherage is at the head of the English company. Mr. Page is now in New York and casting for "By Pigeon Post" has started.

The second play is "The Little Clown," in which Billie Burke is to be starred. It will come later, as Miss Burke's picture contracts call for her appearance in the filming of "Good Gracious, Anabelle."

JULY BONDS

NEWS OF THE DAILIES

Guy Bates Post has returned to New York.

Cyrus Wood is the author of the lyrics to be used in "The Melting of the Snow."

By acquiring control of the Belmont, William A. Brady is now possessor of three theatres in the same block in 48th street.

"A Sitch in Time," by Oliver D. Bailey and Lottis Messer, will be given at the Fulton Oct. 15. Irene Farrow will be featured.

"Stop That Man," a farce by George V. Hobart, will be presented by the Shuberts at one of their houses.

"Crops and Croppers" has been withdrawn from the Belmont and the house has passed under the control of William A. Brady.

Marjorie Rameau has sold her home on the shore at Pelham Bay to I. E. Warren, of New York City.

Viola Dana's next meter will be entitled "Diana Arday." It is a plotation of Van Z. Post's novel of the same name.

Margaret Aston has been chosen to depict Nurse Edith Cavell in Metro's patriotic production, "Wilson."

David Aronson of the Bronx was sentenced to ten days in the workhouse, Sept. 19, by Magistrate Ten Eyck in the Men's Night Court, for selling theatre tickets on the street.

The United States Civil Service Commission is at present in urgent need of stenographers and typists to meet the great demand of the Government offices in Washington, D. C.

Charles Dillingham has placed the Hippodrome at the disposal of Admiral H. R. Usher, U. S. N. (Nov. 8), for a gala performance of U. S. Relief Society.

Florence Nash will be starred in "Remnant," a comedy adapted by Michael Morton from the original of David Nicodemus. It will have its premiere early in November.

Billie Burke and her husband, F. Ziegfeld, escaped injury last week when their motor turned turtle, on the road between their camp and Lake Placid railway station in the Adirondacks.

"Sleeping Partners," an adaptation from a comedy by Sacha Guitry, will come to the Bijou, Oct. 6, with H. B. Warner starring and Irene Bernson in the only female part in the piece.

Rehearsals have begun on Tolstoy's play, "The Living Corpse," in which Arthur Hopkins will present John Barrymore. The play is based on the Russian marriage and divorce laws and the fate of a man who tried to escape them.

William Seymour has been appointed acting manager of the Empire by Charles Frohman, Inc., and David Belasco in place of William Newman, who has entered the navy. He takes charge Sept. 30.

George Broadhurst has taken a stand against incomplete Liberty Loan orders in the theatre. Mr. Broadhurst believes that there should be a limit placed upon the time to be consumed, and also that the remarks be considered for objectionable features.

F. Ziegfeld, Jr., has bought the American rights to "By Pigeon Post," an English play by Austin Fago, which has had its 300th performance in London. It is Mr. Ziegfeld's first legitimate production in many years. The New York premiere will take place in about five weeks.

"The Awakening," with a cast including Wilton Lackaye, Henry B. Walthall and Theodore Kitchell, will be given at the Criterion, Sept. 30. It is by Ruth Sawyer, and has been previously known as "Tamar and Soliman."

During the tenancy of the Greenwich Village Theatre Mr. and Mrs. Coburn expect to revive "The Yellow Jacket" and "The Imaginary Invalid." The production is a four-act drama by an American author and give two Shakespearean productions.

An exhibition of historical costumes worn by the late Richard H. Hatcher will be given in New London, Conn., prior to their acceptance by a museum. The proceeds were turned over by Mr. Mansfield to the Stage Women's War Relief.

Jack Welsh, Sept. 20, instituted proceedings in the Supreme Court of New York against Raymond Hitchcock, a New York actor. Welsh demands \$3,150 from the defendants for back salary he alleges due him on contract, while acting, booking agent for the Hibiscus-Grotes enterprises.

Jack Le Claire, who said he was an actor and lived in West 40th street, but who admitted he had recently been a clerk in the Atlantic City hotel, was arrested Sept. 10 in the office of Arthur Butler Graham, 105 Broadway, New York, and taken to the Police Headquarters, where he was charged with ex-

toration and grand larceny. Owen Moore, the husband of Mary Pickford, was the complainant.

Americans who have traveled abroad and have made collections of souvenir postal cards and photographs which depict any portion of the towns or territory in Belgium and North France, should send these cards, and the Germans, should be accompanied by a written description, to William Guggenheim, Chairman of the American and Navy Committee of the American Defense Society, 44 East 23d street, New York.

"Sometime," a musical romance, comes to the Shuberts following the San Carlo Opera Co. The book of the piece is by Rida Johnson Young and the music by Rudolf Friml. In the cast are Ed Wynn, Josephine Byles, Frances Cameron, Max West, Mildred Le Guay, Harrison Brockbank, John Morley, the Havon and Nice, Halina Mottin and William Dorrian. The piece will have its premiere next week.

Arthur Byron has announced, with the permission of Selwyn & Co., that one complimentary performance of "Too for Three" in which he is appearing, will be given to whoever makes the largest single subscription for Liberty Loan Campaign. The performance will be given at any time and at any place the bond buyer may designate so long as it does not interfere with a regular performance of the production.

A spectacular patriotic production entitled "Too for Three" will be given by a number of prominent society persons in a most complimentary performance at the Century. The piece is being presented by the Liberty Loan Campaign. Among those connected with the enterprise are Mrs. W. K. Vanderbilt, Clarence H. Kahn, Mrs. H. P. Davison and Mrs. Otto H. Kahn. All of the profits will be turned over to the Association for Disabled Navy and Military Officers. The piece is the work of E. J. Connelley and O. Lewis Kind, with music by Norman O'Neill.

CRITICISM.

TEA FOR THREE.

A comedy in three acts, by Rol Cooper Berru, at the Elliott, Sept. 19. The play is of no great substance, neither artistically or morally; but it has the very rare virtue of doing what it intends with neatness and clear finish of skill which keeps the attention of the audience and insures an evening of genuine entertainment.

"Tea for Three" is so distinctly different in favor from the other plays of the year that it ought to draw many friends.

JUDGMENTS.

Judgments filed in the County Clerk's office. The first named in three acts, by Rol Cooper Berru, at the Elliott, Sept. 19. The second the judgment creditor, and the amount. Kennedy Theatre—J. C. Simmons, \$58.28. Armand Kalles—McCord & Mace, \$208.70. Hadley—Theatrical Loan's Press Clipping Bureau, \$174.61. John E. Kellard—O. Wilson, \$672. Samuel E. Marcusem (Theatrical Program Co.)—A. Zaslowski, \$58.20.

Frances White Obliges Refund.

Pittsburgh, Sept. 25. The Rock and White show at the Pitt last week refunded the boxoffice taking Friday, when Frances White could not finish the performance.

A nervous breakdown was given as the reason for Miss White being unable to go on, after the show opened. She appeared the following night.

Princess Dark Unto Election.

"Oh Yes," the new musical play with Joseph Sanely, now in rehearsal by Elliott, Constable, will have its premiere in Schenectady Oct. 19, the opening date at the Princess now being set for election day.

The house will remain dark until then.

Francine Larrine in "Sometime."

Francine Larrine is now in "Sometime," due at the Shubert next Monday. She is in the story of the role for which Dorothy Bigelow was intended. The latter is a Boston society girl, but appeared on Broadway last season. She shows date of Elisabeth Marbury's "See America First."

Lady Minstrels Open.

Gus Hill's Lady Bountiful Minstrels, an all women's theatrical organization, opened its season at Bridgeport, Conn., Wednesday night.

PITTSBURGH LIKES "CANARY."

Pittsburgh, Sept. 25. "The Canary," a musical comedy adapted from the French of Georges Barr and Louis Verneuil, by Harry B. Smith, was presented at the Nixon Monday night by Charles Dillingham, with Julia Sanderson and Joseph Cawthorn starred. Additional numbers were introduced by Irving Berlin and Harry Tierney.

The premiere had a packed house and the advance sale for the week is exceedingly heavy. The company is a capable one from principals to chorus. Wonderful costumes, beautiful and shapely chorus with good voices and excellent dancers.

It is a musical comedy with a really good plot that runs very smoothly all the way and is neither too light nor too heavy.

The story concerns a maiden placed in pawn by a relative for a diamond called the Canary. Play opens in an antique shop where the girl (Miss Sanderson) is employed as an artist. Mr. Cawthorn, a maker of antiques, employed in the same shop, is ambitious to become a great juggler, is in love with the girl, as is also Ned Breeze, a struggling doctor, who doesn't struggle very hard for patients. He has loaned a pair of crooks (Doyle and Dixon) \$1,000 at a race and for security takes the Canary diamond, which they stole from the original owner (Rico). The crooks expect to redeem the diamond at five o'clock that day and if not the jewel belongs to Breeze. Failing to show up Breeze discovers the stone is loose in the mounting and shows it to several bidders, among whom is Rice, who substitutes a paste stone. While repairing the setting Timothy accidentally swallows the substitute.

Second act shows Dr. Dippey's Sanitarium, where Timothy goes to have the jewel removed from his anatomy. He is followed by the crooks, who await an opportunity to recover the gem.

Third act (beautiful set) shows Dr. Breeze playing host at a party in honor of his fiancée (Miss Sanderson). While everything comes out as expected, it has a different twist from other musical comedies.

Besides the two stars and the three featured players (Sam Hardy and Doyle and Dixon) the cast deserves special mention as Marie Callahan in a dance number with Doyle and Dixon, Misses Gordon and Thomas and Vera Maxwell.

The melodies are haunting and tuneful. Nothing that has played Pittsburgh this season can touch "The Canary."

ACCUSE BELASCO.

Chicago, Sept. 25. Will Bradshaw, the author, has threatened to bring suit against Oliver Morosco and the Hattons for violation of copyright, and plagiarism. Bradshaw says that "Lombard Ltd." is from his vaudeville act of several years ago, entitled "The Shop in Paris."

Bradshaw has placed the matter in the hands of his attorney.

Opening in Pittsburgh.

William Moore Patch will open "Take It From Me" in Pittsburgh Oct. 31, with Vera Michelson in the leading role.

Conrad Nagel Leaving.

It is only a matter of a short time when Conrad Nagel, leading juvenile with Alice Brady in "Forever After" at the Central, will be compelled to relinquish the role in which he scored so strongly as to join the colors. His order to report was deferred to enable him to open in the piece and William A. Brady has appealed to Washington to permit him to remain awhile longer.

SHOWS IN PHILLY.

Philadelphia, Sept. 25. "Gloriana," which had its first showing here at the Forrest Monday night, is a war story, set to music by Rudolf Friml. The book and lyrics were by Katherine Chisholm Cushing. It is all reminiscent, though tuneful and sprightly. It is presented by an excellent company and was very well received by a well filled house. Elcano, fainter was liberally rewarded for her singing of the principal role, while Jessica Brown (recently of vaudeville) came in for a liberal share of the chief honors for her excellent dancing. Lloyd and Wells, also from vaudeville, were among the recipients of favor. The piece has been beautifully costumed and handsomely staged. The composers have provided nothing out of the ordinary in "Gloriana," but in a season that has shown nothing of importance to date, this musical vehicle will probably enjoy patronage.

The Garrick was almost filled Monday night when the story of "A Marriage of Convenience" was given by Henry Miller and Ruth Chatterton. The piece was very late starting, which detracted something from the entertainment, but the play was well received.

"Not With My Money" is in its final week at the Broad, doing very light business. Last Saturday's matinee was good, but the piece has exhibited no drawing power at this house. "Tiger Rose" is billed for Sept. 30.

"Chu Chin Chow" continues to pull them in at the new Shubert, the receipts keeping well over the \$20,000 mark. It has two more weeks to run. "Leave It to Jane" is doing nicely at the Chestnut Street opera house in its fifth week. Nothing is underlined. "Business Before Pleasure" is in its fourth week at the Lyric is also doing well.

The old Walnut, which was withdrawn from public sale last week, has been leased by the Cohan brothers and Thomas Dougherty, who have been associated with the F. G. Nixon-Nirdlinger forces, and opens its 110th season Saturday night with Gus Hill's "Lady Bountiful Minstrels." "Leave It to Jane," now in its fourth week at the Chestnut Street Opera House, has had its time extended from six to eight weeks. The attraction has been steady, and the receipts stronger, and last week drew a gross of slightly over \$14,600.

WEEK'S CAMP BOOKINGS OFF.

While a number of the cantonnments are under quarantine through the epidemic of Spanish influenza, others are not officially quarantined, even though a large number of cases are reported. Advices were that there were over 6,000 cases at DeWitt, yet no restrictions were laid down as at Upton, Lee, Jackson and Camp Sherman.

Of the several naval bases under quarantine, Newport (where the theatre is in the city) is now given a clean bill of health.

Reports show that the affection has spread broadcast and has missed none of the cantonnments. Attractions in the officially banned camps are off for the week, several shows obtaining outside booking. It was expected that the quarantines would be lifted at the end of the week.

ENTERTAINING A. T. MEN.

The men of the Army Transport Service, with headquarters at 104 Broad street, New York, will have their entertainment for the month of September. Bert Grant and Monty Bice, song writers, who have been detailed to that branch.

Messrs. Grant and Bice, besides supervising the amusement of the men, will write a show that may be produced around the holidays, with their companions in uniform as the cast.

Manager Myers Resigns.
London, Sept. 25.
T. Myers, manager of the Middle
sex regiments Sept. 29

BUY BONDS

Lucille Cavanagh and Co. (3).
Songs and Dances.
23 Mins.; Full Stage (Special Set).
Palace.

Lucille Cavanagh, in her new act at the Palace this week, has everything that should go to make a vaudeville success these days. Firstly, she has setting and clothes; secondly, special songs; thirdly, music-rag, and firstly again, men; and, of course, Lucille Cavanagh. If the act becomes known as a vaudeville success with so many ingredients, who or what shall receive the credit? Perhaps the producer (or, in this case, arranger), for Miss Cavanagh's act has been arranged nicely, neatly and expertly. There is the setting—striking, full of curtains, special ones, including a gold parted curtain for the drop; while the scene represents the marble fronting of a country or mansion porch. Then there is Wheeler Wadsworth, an admitted bear with a rag saxophone; Mel Craig, another bear with the same kind of a violin, and Al Sexton, a youthful, good-looking fellow, who sings with Miss Cavanagh, also dances with her. Miss Cavanagh dances and dances alone. She might dance more with Mr. Sexton. The turn is billed as a "1918 Edition of Her Kaleidoscope of Dance, Color and Song," with Music and Lyrics by Dave Stamper. The music had a pleasing if familiar sound. Miss Cavanagh tries to sing it. It must be Fate in vaudeville. *Sime.*

Nat Nazarro, Jr.
Songs, Dances, Instrumental.
15 Mins.; Four.
Hamilton.

For a youth of 17 who appears to be younger, Nazarro offers a sophisticated, thorough showmanship act. In other words "the kid's clever." He's versatile. He opens with a grand piano setting, but sings a song about his Parisian love and goes into a dance. After indulging in remarks with a pseudo-stage manager (his father in real life), he renders a cello solo. A song and dance closed his act. For encores (he had two) he sang a special song on patriotic lines followed by a recitation. Another recitation and then he was allowed to leave. Nazarro's act shows the hand of Nazarro, Sr., also an artist. His youth and his versatility should carry Nat, Jr., into the big time.

Eastman Sisters.
Singing and Dancing.
16 Mins.; One.
Harlem Opera House.

The spot light discovers the Eastman Sisters on a couch under a piano lamp and they sing a dandy Southern number in quaint style, harmonizing the chorus with good effect. The girls are dressed in neat velvet and silk dresses giving them a stunning appearance. They are not too strong vocally, but make up this defect by the cute manner they are in putting over their songs. The taller one then sings a solo number in slow fashion and does a few dance steps at the finish, which let her off lightly. The other sister returns in an abbreviated dress and sings a popular song in a quiet manner, her delivery reminding one of Sadie Burt (Whiting and Burt). She also does a few neat dance steps. They return with another change of wardrobe and in an affected manner sing a jazz number full of pep and the only fast thing in the act. The Eastman Sisters are graduates of Ziegfeld's "Midnight Frolic" and bring to vaudeville the class usually found atop of the Amsterdam theatre roof. They are long on looks, but short on vocal ability, but should have no trouble passing if they put a little more ginger into the turn.

Ethel Clifton and Co. (2).
"The Aftermath" (Dramatic).
22 Mins.; Full Stage (Special Set—Interior).
Fifth Avenue.

This new war playlet, "The Aftermath," may divide professional opinion as to the advisability of its continuance in vaudeville. It's not like other war sketches, going into a subject that while known, is little spoken of, the unpublished casualty list of France. Some may agree the piece is sombre, its theme melancholy and the story unnecessary for public light. Those who disagree will say that "The Aftermath" is excellent propaganda of its kind. It tells of the other horror of the brute Hun as an invader, the ravish of the conquered lands of France, the horrifying rape by the detestable Boche. Played in any theatre during the Liberty Loan Drive, the ever growing fires of hatred against the German would be so intensified, no better argument to furnish the Government with money to obliterate the German curse on humanity could be presented. It is a scene in a desolated French home. The village had been occupied by the Germans for 20 months. The husband, a soldier in the French army, secures his forces recovering the territory, secures a day's leave. His wife has not heard from him for a long time, not knowing whether he is dead or alive, until receiving a note the same day announcing his return. There is a baby in the crib. His father is a German soldier. She asks the priest take away the baby. The priest asks where shall he take it, there are a hundred others in the town. The wife hides the crib under a table. Her husband, in the French uniform, enters. They are affected and happy for the moment. He inquires for his sister, 16 years old. His wife replies she was sent behind the German lines to work in a munition plant. Her mother has died. Her mother has died. There are other terrible things to tell him on his home coming. He hears a baby's cry. The crib is revealed. The soldier is stunned. Said he knew of those things but thought his home would be spared. The man in uniform during his moaning relates how his comrades when receiving a week's leave returned to camp the next day, and never spoke. Nor were they asked any question. One of his comrades came back the next morning, was silent all day, fought like a demon and at night was ordered to take five prisoners to the rear. The next morning they found the French soldier dead beside five dead Germans, with a message written in blood, "Sister, you are avenged." The house broke into involuntary applause at this point. The priest is appealed to for advice regarding the baby and the husband and wife's relations. He says no mortal can give it, but appeals to the Almighty. When the wife again looks in the crib, the baby is cold. It's something we should have put before us as vividly as this playlet sketches it. It's the war in France or was the war in France, the kind of war the Boche makes. The French had to endure it while it lasted and Americans will be made stronger for knowing it, what invasion by a barbarous enemy means. That the playlet is not as well played as it is written doesn't matter. Neither Miss Clifton nor her principal support, the soldier are equal to their respective roles. The priest is the only adequately taken character, but he won't affect the playlet for vaudeville. It's propaganda and good propaganda, the kind that makes you frenzied. *Sime.*

Miss Juliet.
Impersonations.
25 Mins.; Full Stage.
Riverside.

Miss Juliet's new act is billed as a "one girl Levitts employing a piano accompanist. She is nicely gowned in a red and silver net affair and opens with a sing about the "Gimmies" in which she impersonates a three-year old, a grey old man and a woman. A. K. grandfather who wants everything. From this she goes to a line of chatter in which is imitated a shop girl in a book shop, on the lines done heretofore in vaudeville by Beatrice Herford. Miss Juliet announces here that she will endeavor to imitate various celebrities at a banquet given for a war charity and starts off by giving an excellent imitation of Leonore Ulric who introduces Jack Norworth with a song. An imitation of Irene Franklin singing "the traveling salesman" number was not so well done. It was followed by a few lines in the form of a poem as recited by Mrs. Fiske as "Mme. Sand." A good imitation of Frances White in song and dance was followed by a song as done by Harry Leach. Miss Juliet sang so strongly. A poster of the benefit held at the Hippodrome Sept. 30, 1917, for the War Sufferers, upon which her name also appeared, was lowered. The order of the names to be chosen were Louis Mann and Sam Bernard, well done. A dialog between Ethel Barrymore and Eddie Foy was enjoyed and then a remarkable impersonation of Grace La Rue. Miss Juliet's "waltz" number scored the hit of the act. Further requests brought an impersonation of Maude Adams and one of Al Jolson, which did not go over big. Short impression of Nazimova was followed by a poorly executed song as done by Eva Tanguay. The rendition of a "blues" number by Nora Bayes was hardly understood, but a speech in French by Mme. Sarah Bernhardt was roundly applauded. The show here was stopped by the applause. Miss Juliet returned and did a short song and dance as done by Julia Sanderson. Juliet is sure fire.

Eddie Janis and Rene Chaplow
Songs, Piano and Violin.
13 Mins.; Two (Interior).
81st Street.

A nice little act of its kind. Mr. Janis and Miss Chaplow carry piano player who plays accompaniments to their musical endeavor, so Janis' best inning comes with the violin when he displays talent with the fiddle and bow. Miss Chaplow has some attractive costumes and works with pep and vivaciousness. At the 81st Street act was voted a hit. *Mark.*

Sid Townes and Co. (1).
Singing and Talking.
11 Mins.; One.
23rd Street.

Sid Townes (formerly of Medlin, Watts and Townes) is singing in vaudeville in a single turn, and from all appearances will be in the two-day houses within a couple of weeks. The former act although good can not be compared with the one Mr. Townes is now doing. His appearance is excellent, the songs and "gags" are put over in fine style and with the assistance of Otis Spencer at the piano, he cannot go wrong. The introductory number has a pleasing melody and tells of his former adventures in vaudeville. It is followed by the "Georgia Peach" song. This, with the patter, wins over the audience from the start and his turn is never in danger after it. Mr. Spencer is a good pianist, and has a few lines in this number. It gives a different air to the skit away from the straight angle. Some talk and two or three more songs follow. Mr. Townes looks like a winner. Unless the Service gets him, or someone grabs him for musical comedy, he should sail right along in the big time houses with no trouble.

Sydney Grant.
Stories and Songs.
16 Mins.; One.
Palace, Chicago.

Back after at least four years of divorce from vaudeville, his early and always faithful love, Sydney Grant stepped out in white flannel trousers, a sport shirt and a blue serge coat, to a "So Long Letty" overture. It was a happy reunion. The house was glad to greet him and Sydney looked pleased to be facing a vaudeville house again. He started without any fireworks, made no speech with romantic reminiscences of days gone by—just began telling stories like he used to; some of them were the ones he used to, too, but as they were his then they are his now, and did not sound at all misdeed from storage in the trunk of his memory. Following the several dissociated anecdotes he did an imitation of a Hawaiian guitar, told some more riddles and went off with his recitation of the theatre bit in which he does the heavy, the female impersonator and the clarinet. This brought him back for more gags. One or two of these were very witty, and some were not so strong again. An audience which had seen him in shows, and when he smiles everyone smiles, so even the limp ones got something. But Sydney might well think up or purchase a few more witticisms to replace the ones which get only a comedy point. His act is 100 per cent pure, and as it is it can hold down any firing step in the first line trenches of vaudeville's western or eastern front. His recitation which leads to a comedy point is too long for the puny cracker which bursts at the end, and should be substituted by added song, as he sings too well to sing so little. This is proven by the fine manner in which his southern yodel song, his encore, goes. The effect of the whole offering was a big blowoff with applause that would not die until he bowed repeatedly a hand that would have justified another encore. Sydney Grant found the latchkey hanging out for him, and his welcome will never wear out as long as he works like he did here. *Lat.*

Arthur Lloyd.
Magic.
18 Mins.; One.
Hamilton.

Arthur Lloyd performs but three tricks consuming 18 minutes. According to his billing, he is "The Conjuring Comedian." Only "Half True. More comedian than conjuror. It is his character alone that carries him. The tricks except the last, are ancient and in the "magical" catalogues. Opening with "wind and water," he next does a little puffing, following this with card producing (having a card in the audience call a card and producing it from his pocket). His last is, upon requests from the audience, producing from different portions of his dress suit all kinds of articles. Some are old, but—cards like a questionnaire, laundry ticket, ice card, registration, etc., embracing at least 40 regulation and special cards like the Kaiser's death certificate and the crop-shooters' union card. Pop time feature.

Evelyn and Dolly.
Variety Act.
9 Mins.; Full Stage.

Evelyn and Dolly have been around for some years, but this season appear to have a different routine, costumed up to date. It includes three changes, each for a different style of work. The girls open with roller skating then return as dancers, closing on bicycles. That makes the short-time turn speedy enough, added to which the girls are hard workers. They should make the opening stop anywhere, for no matter how well they do the different things, except unspiced, they are altogether away from other "sister" should sail right along in the big time "dress it up." *Sime.*

"The Current of Fun."
Electrical Novelty.
16 Mins.; Full Stage (Special Set).
Riverside.

A man dressed in a blue suit with red trimmings informs the audience he will endeavor to prove by various electrical experiments that electricity can pass through the human body in such a manner as to bewilder an audience. A committee is invited on the stage, set in a sort of a grotto scenic environment. Three youths, and one with the appearance of a boob go on the stage. The electrical current is turned on and passes through an insulated cable, handed the boob who makes a leap to get away. Madam Brunell, dressed in a peculiar looking gown, is introduced with a chord in G by the orchestra. She laughingly takes the cable in her hand and lights a piece of cotton by contact with her arm, shoe, etc. Next a gas jet is lighted by the Madam touching it, then through a banana, lemon and a piece of ice. The boob is induced to take a piece of the banana to show that it is genuine and takes nearly all of the fruit which is in turn taken away from him by a stage hand in the wings. She follows the boob with a wand and his hat flies over the footlights and he follows his hat. Madam Brunell then makes a short speech announcing that with her mouth she will light all the footlights and the electricity is handled by a woman. As a laughing act it scored and as a turn interesting enough to close a show proved of value by the way the crowd remained to the very finish. However, the act could be made classier with different scenery.

Billy and Edna Frawley.
Songs and Talk.
12 Mins.; One.

Hippodrome, San Francisco.
For a team coming from the cabarets Billy and Edna Frawley have more class, refinement and personality than is usually found in cabaret graduates. Following a flirtation opening, which includes a few stories, they sing a duet, apparently a special song entitled "I'm Going to Hang Around Till I Make You Care for Me." Miss Frawley then sings a ballad, and after a single by Billy (which includes war stories and some dancing) they close with a double number and a few dance steps. With a little more vaudeville experience the team is headed for the big time. Miss Frawley's good looks and dainty style added to Billy's cleverness and good singing voice assures them recognition in better company.

Gold, Reece and Edwards.
Dancing and Roller Skating.
One; 11 Mins.

Hamilton.
The two male members may have been formerly known as Gold and Seal. They have retained most of the old act, the skating bits, the monkey machine and the dances, adding a young woman, who exhibits a goodly portion of her bare legs. She can dance. The solo toe dance earned her something. The clog dance on roller skates is effective insofar as it makes a lot of noise. A good pop time turn.

Robert Swan.
Dancing and Juggling.
9 Mins.; Two.
American Roof.

Opening with a jig while juggling high hat and cigar with a few more tricks, Robert Swan makes a good impression and is a good opener for the better small time bits. Taps on a drum with three balls earns applause and he closes with comedy club swinging while juggling. The work runs smoothly without a hitch and without dullness.

Eddie Leonard and Minstrels (11).
"Dandy Dan's Return."
34 Mins.; Two (7); Full Stage (10);
To (17).

Colonial.
Eddie Leonard held a popularity contest all by himself Monday night. He had with him a bunch of "minstrels," but it was Eddie who the house cared for, no doubt about that. He was through with his own routine in 30 minutes, but the house kept calling for the old favorites and there was no denying. Eddie is due to start in the production this fall, the show probably being timed to appear after the various war drives have been accomplished. To fill the gap he framed the present turn. It opens with a circle of black face men in front of a striped satin drop, later going to full stage to show one of the older cotton field painted drops, then back to "two." The men in the circle stick to ensemble singing while Leonard makes changes. At times they stand up and the first line-up brought a laugh, for the two men on the ends were grotesquely small. They do not indicate in "gags," and the reason is that they are colored (one is said to be 81 years old). To the casual observer it would be hard to tell whether the men are white or black, for they are all corked and slicked up in the same way. One tip-off is the clever dancing bits they show near the close. However, Leonard is the main portion. He flashes a number of brightly colored satin costumes, and the last when he is dandy evening dress with a crystal waistcoat. There were some six songs before the encores of the old favorites. First was "Dandy Dan," with Dixie Land, "Nora" and "This Ain't Following." Each number was followed by a dance, Eddie giving all his various stepping styles, including the sand dance. Two of the minstrels swept up the sand while singing a number called "Sweep the sand." The lyric telling about the stage hands going off to war and no member of the act being this side of 45. Leonard's best melody came last with "Sweetness, Honeyuckle and Wine." Then came "Jigs" and "Roly Bolly Eyes," both asked for, and there were still other requests. But Eddie took it out in thanking the house and calling to Mabel Russell to show herself. Eddie said she was stage manager of the act. *Ibee.*

Sophie Tucker and Her Five Kings of Syncope.

Songs and Music.
26 Mins.; Full Stage (Parlor).
Fifth Avenue.

Sophie Tucker has five new boys as her second allotment of musicians who are billed with her as the "Five Kings of Syncope." Miss Tucker also seems to have some new songs, some of the very latest in the rag line, and one old ballad, "I'm Sorry I Made You Cry." Miss Tucker's reason for singing the ballad under a red spotlight must be that it's easy for her boyish group to rag the tune on the chorus. That's not alone a reason, it's the excuse for the song being in her act most of the time. The boy musicians are a violinist, pianist, cellist, cornetist and drummer. Of these the violin player, 16 years old, becomes the star next to Miss Tucker, who gives the youngsters every opportunity and he takes full advantage. The boy kids with his instrument, kids with Miss Tucker, also sings, and in a general way becomes the life of the party that the hostess keeps up at highest pitch all the time. During the period the orchestra has by itself there is a series of solos. The one supposedly done by the cellist sounds suspiciously like the Victrola record of the same playing it alone, although the cello player goes through the motions. Miss Tucker puts over all of her numbers of the rag kind and the most of them with a crash. Her act is easy like the turn 26 minutes tells that she and she could have done more. *Simé.*

Wilton Slater.
Musical.
22 Mins.; One.
Riverside.

Mad and Rose Wilton have an act of sister acts opening with a double song in which their voices are pitched about the same. To this number they add a few dance steps and after removing their capes and hats one of them turns to sing "I Hear You Calling Me," in a good soprano voice, but without clear enunciation, personality or expression. This number slows up the act at the start, but it might only be used to show that one of the sisters can take a suppressed top note. The singer goes to the grand piano and the other sister returns with a violin, with which they play a noisy jazz type of melody, only to stop to play a popular ballad and let the audience see that the violin is a very risky affair. They play a "blues" number on the instruments and interpolate an old song. The first sister then played and the violinist does several good dance steps. They sing the Hawaiian "Farewell" song in good harmony, but return to play "Tinkle Toe," where the pianist does several toe steps. The violinist attempts a speech in which she endeavors to secure comedy by making several personal references, one to a man in the audience whom she believes to be in Clara's act might be a member of the Jewish branch of the Knights of Columbus. A double blues number as the girls depart. The act in its present shape is too long. With the elimination of the second song and stopping at the toe dance number it is an excellent act in an early spot on the big time.

Clara Morton.
"Solo Songologue."
One.

Palace.

Clara Morton is alone this trip in vaudeville and doing very well. She will do all of that in any house while alone, with her songs and dances, the "piano dance" included. The piano dance is from Miss Morton's earliest stage appearance, the first vaudeville had then seen, and Clara is doing it as neatly today as she did always. Previous acts headed by Clara Morton had a sketch foundation with an assistant, both superfluous for this girl who needs only herself. She's an entertainer, and a good one, the daughter of a famous vaudeville family. Clara helped to make it famous and can always present the family's name and represent it with justifiable pride and to its glory. *Simé.*

Myrtle and Delmar.
Acrobatic.
Full Stage (Exterior).
Fifth Avenue.

Two young fellows stroll on the stage, one carrying a golf bag and the other a kodak. It looks suspiciously like an acrobatic opening, this soft stuff acrobats have affected of late and of course all following one another. Then the couple commence to acrobat, including hand balancing, and exit with the kodak and golf bags as chimes are heard. It isn't much known who rings the bells on them. The turn seems too light for big time consumption. The camouflage has grown too familiar to leave this sort of an act longer in any kind of a novelty class. *Simé.*

Smith and Loeel.
Songs and Dances.
9 Mins.; One.

Columbia (Sept. 22).
Man and woman, colored, with the man's best, dancing; woman's best, singing. Between the two the woman's is the better end of the turn. The man's one dance, however, does much to redeem him. At that though he will keep the turn on the small time where it can get away. *Simé.*

Fredericka Sims and Co. (4).
Songs and Music.
18 Mins.; Full Stage (Parlor).
Fifth Avenue.

Fredericka Sims is a soprano prima donna who sings straight songs, closing with a new war song version, very fine in theme, of the joy in France at the arrival of the American forces. It's quite the biggest thing in Miss Sims' act, not excepting herself, nor her voice. The singer acknowledges a certain lack of confidence in herself by appearing with a quartet of rag musicians, who however play the accompaniments for her straight numbers. But when left to themselves those four boys dig right into ragging and stay there, to the evident pleasure of the audience, who appeared to prefer music to the singing. If the applause was a true guide, being the closing war number (applauded for its sentiment). The musical combination looks very much like the boys who played the dance music at the states fair last summer. They were a dandy little bunch up there and they are just as good on the vaudeville stage. There is a drummer, piano player, cornet and bass violin. The latter has a serious air himself, for "variations," and does something with it. There seems to be no great demand for this particular or peculiar style of combined act, unless Fredericka Sims' band ever so much more than may be imagined. *Simé.*

Ben Bernie.
Music and Talk.
12 Mins.; One.
Fifth Avenue.

"Ladies and Gentlemen: I wish to announce that Ben Bernie will positively appear here this afternoon," said Ben Bernie as he walked on the Fifth Avenue stage. It was a good start for his new single, who started as Laurier partner in Baker (Bernie and Baker), had gone into the Navy. Several parts of the former two-act have been retained, particularly the "Humoresque" number which came with his violin, when starting on the rag version of it misses much of what Baker's accordion formerly did with this. But Bernie does just as well as both did with "Over There" and "The Yips." Bernie has something brand new in travestied music, ragging a bugler calling Reveille, also "nancing" it, with his violin. A couple of new stories strongly appealed for laughs. Bernie, without doing anything of any real purport nearly stopped the show in the No. 2 spot with his amusing nothingness. His easy manner when on the stage, and his affable assurance, with the violin as an old reliable, will send Mr. Bernie over as a single on any bill. He's just one of those natural entertainers and in this case somewhat of a higher grade than a large number of others who could be so classed. *Simé.*

Jane Green and James Blyler.
Songs and Piano.
14 Mins.; One.
Hippodrome, San Francisco.

This new vaudeville combination will be a real surprise. The turn consists mostly of rag and jazz songs sung by Jane Green, accompanied by James Blyler on the piano. Miss Green makes one change of costume. During the time occupied by the act, Mr. Blyler plays a rag on the piano. It could be replaced by something more suitable. The little talk indulged in for Miss Green's exit does not help the turn, but then Miss Green is forgotten and did not seem to have any effect on the success of the act here, where it was the bit of the bill. In putting over jazz numbers Miss Green was a real surprise, and surpasses even the big timers who have been seen here. The "wiggles" of Miss Green's, in evidence in most of the numbers, is slightly overdone.

CABARET

Bernie Grauer, former pianist at Amron's, has joined the Black and White Five, and is now at the Tokio.

Tom Murray has taken Ross' place in Gordon, Ross and Ball (Triangle Trio).

Billy Sharp opened a revue at the Marlborough Hotel Sunday night, featuring the Three Chums (Miller, Black and Mack).

Henry McCauley will manage the 181st Street Ice Rink this winter. He formerly managed the Bay Ridge theatre.

The Plaza in Brooklyn has changed its name to the Piccadilly and opened with a new revue, produced by Victor Hyde, last week.

Bob Levy was in San Francisco last week securing talent for Levy's, Los Angeles. According to a report Levy's, however, will discontinue the entertainment feature.

The Somers restaurant revue, Brooklyn, produced by Billy Sharp, has Grace Palmer, Billy Walsh, Nat Coster, Flo Reed, Leon St. Clair, Babe Smith, Mae Brown and a chorus of eight girls.

The Hotel Seabourn, Coney Island, closes its season tomorrow (Saturday) with a "Deoch and Doris Night" as the finale. It will also mark the ending of Billy Werner's tenancy of the place.

The Pommy agency over here will move to Chicago Oct. 1 when Murray Keller of that city assume it, taking the agency over from Francis Dratz in New York. At the same time Al Sanders will again resume his connection with the Pommy brand.

As the quiet Sundays succeed one another there is less motoring in and around New York, with the road houses remaining closed on that day. Most of the road house men come into New York by train to see their city competitors.

The Committee of Foutteen has been somewhat active around of late in connection with the cabaret shows, looking for "bare legs" mainly. One restaurant was called upon to give a private performance of its show for the information of the committee's representative.

A runway was installed at the Portola-Louvre, San Francisco, for the revue which opened last Sunday. The new show has 16 girls in the chorus. The principals are Bobbie Robinson, Vera Ransdale, Charlotte Vermont, Mary Kay. The show is under the direction of George Woods.

Changes seem imminent or have been in the Folly Caprice, Pabst Harlem. Frances Demarest, one of the leaders of the cabaret at its opening, is preparing to end vaudeville as a "single act." Gertrude Vanderbilt, another principal, is engaged for a new John Cort musical show.

The Seven Bracks, the acrobatic turn specializing in "risky" work, are at Rector's (downstairs) on a 20-week contract. The act is reputed getting the same salary as in vaudeville. The Bracks are said to be the first big acrobatic act tried in cabarets. The Rath brothers have been in the Century roof show for several weeks.

The College Inn, Chicago, expects soon to resume with an ice show, Charlotte, who was the feature last

year, is still in that city. Offers for her appearance in New York were turned down. The skater at first demanded \$1,000 weekly, later dropping to \$700. The latter is reported to be double the salary paid her at the Hippodrome, New York.

Frisco the "jazz dancer" is going into vaudeville, having a girl assistant. He expects to include the Dixieland Jazz band, a Chicago bunch of players who have been at Reisenweber's. The act is framed to play the bigger New York houses with a possible repeat. Last week Frisco stuttered his "notice" to Flo Zeigfeld who laughed, but the "jazz" said he was getting through at the "Midnight Frolic" Saturday.

Detective James McNamee, of Inspector Cahalane's staff, stepped into Chester's Cabaret at Central Park West and 110th street, Monday night, announcing that the place was "pinched" for permitting dancing without a license to run a dance hall. Captain Cullen, the Comedys' manager, was arrested and was paroled by Magistrate Nolan, in the Washington Heights Police Court, until Oct. 4, when the case will be heard. The manager pleaded not guilty.

The new show to be produced by the Shuberts at the 44th Street theatre room is as yet unnamed. In the cast are Justine Johnston, Avon Comedy Four, Farber Sisters, Watson Sisters, Ed. Wynn. The rehearsals start today. In the minstrel first part, in white face, will be Connie Farber and Kitty Watson on the ends, and Justine Johnston as interlocutor. The material is by Henry I. Marshall, and this part of the performance is scheduled to run an hour. The show is due to open on Oct. 16.

As indoor ice skating rinks will be discontinued this winter to conserve ammonia, the college hockey teams will, for the duration of the war, confine their hockey activities to roller skates. A committee of students, representing the hockey teams of the large eastern universities, called upon Charles Dillingham recently, to inquire regarding the use of the new Hippodrome Hardwood skating floor, employed in the roller skating scene in "Everything." The collegians proposed to use the Hippodrome floor in the mornings for matches.

The former Balconnades Room at Healy's, at 66th street, is now "Camp Frolics," with the interior converted into the semblance of a cantonment. The room is partitioned and tented, with the several "camps" named after generals of the American forces. There is a soda fountain department in the room, where any kind of a drink store drink may be secured by men in uniform or those who want it. The soda fountain to date has done little besides getting rusty. Benny Urberall is again director of the Balconnades. Healy's new ice show on the floor above (Golden Glades) will open about Nov. 1, supplanting the present ice revue there.

Rod Westerlain, who gives his address as Brancardier, III, Belgian Army, has written asking for information regarding the whereabouts of his father. He says "Fred Westerlain left Belgium for the United States some 30 years ago and played in theatre orchestras and bands. I believe he was in New York, Chicago, Butte, Helena, Victoria and Douglas (Alaska). I am a poor Belgian private soldier who has spent his courage and health these last four years for the honor and liberty of the world." Anybody having any information regarding

Fred Westerlain kindly communicate it to the Shubert Press Department, 44th Street Theatre, New York.

According to the music stores and the various orchestras, the following pieces are the song hits of the current new musical attractions playing in New York: "Head Over Heels" has "Head Over Heels" and "The Big Show"; "The Maid of the Mountains" has "My Life Is Love" and "When You're In Love"; "Some Day Waiting Will End" seems to be the hit of "The Girl Behind the Gun"; "Everything" numbers "Sunshine Alley" and "Come Along to Toy Town," as its favorites; in "Some Night" there are "Something That Money Can't Buy," "With the Boy I Love" and "Alone in a Great Big World"; "Fiddlers Three" has "Can It Be Love at Last" while "The Passing Show of 1918" has "On the Level You're a Little Devil," and "Smiles."

The pessimistic news from Washington has not deterred the class city proprietors from their position that a splendid fall and winter business awaits them. Proprietor Robert G. Simon of the Martinique has just opened the Russian Balalaika Orchestra of ten for an indefinite engagement with a musical program each evening. At the Beaux Arts, Joseph H. Moss is planning for special nights which will equal those of former years, though minus the cabaret features, now under local police ban. The Jackson is making a specialty of dinners with Kienzie's orchestra feature. At the cozy Latzelater dance music adds to the splendid restaurant bill, while the Martin Cafe continues the Three White Kuhns and Harry Nossokoff. The Regent, under Manager Frank Bowman is also scheduling fall features for its cafe.

Joseph C. Smith hit Broadway last week from Chicago in quest of ice skaters, that class of cabaret artists being in high demand in the west and especially in Chicago. Cafes there holding ice rinks continue along as in the past, the anti-cabaret ordinance prohibits liquor being sold where dancing is allowed. Dancing on skates by the artists, singing on skates and the like slips by the law. Smith has a two-hour pantomime on skates at Terrace Gardens, using 40 skaters. Three shows daily are given—one at noon and two in the evening. There is a 50 cent cover charge. The show is really a revue, made up of portions of well known pantomimes. Smith also has running a novelty that has caught on strongly along the north shore of the lake. It is a dancing revue given for the guests of the Edgewater Beach Hotel. The dancers perform on a platform float on the water about 200 feet from shore. The platform is painted black and under the glare of spotlights, the artists appear to be dancing on the water.

Maxim's new show, once more produced by Percy Elkeles and staged by Billy Sharp, had its opening Monday, with Veronica, Gosman Twins and Miss Bradwell as principals, together with six chorus girls. The costuming of the revue is extraordinary, much the size of the restaurant, which must regulate the cost of the show, is considered. No more costly nor more tasty dressing has been seen in the restaurants. There are several numbers, one excellent the other in the clothes, with the opening set of costumes starting the admiration. Among the people of the revue Veronica (who pretends to be hereafter known as Veronica Marquis) easily and unquestionably stands out. She is a natural toe dancer, lithe, graceful and skilful on her toes. Miss Marquis is doing a pretty doll dance, also another number. She is a very attractive picture, whether in solos or in the ensembles. The Gosman Twins will recall to Maxim's patron the Barr Twins, who

got their start there. The Gosman girls do not resemble the Barrs in more than the composition of their turn and they do very fancy, and will probably improve as they grow accustomed to the restaurant. Miss Bradwell is the soubrette. She suffers somewhat by comparison. The chorus girls make to look really handsome by the clothes they wear and who are also making up much better than the usual cabaret choristers, are Helen Paine, Babette Bussey, Florence Weston, Denys Davidson, Marion George Ruth Lloyd. Mr. Elkeles has always fitted Maxim's perfectly with its revues. He has done it again with this show, helping along the intimacy of the rather small room with a novelty number, through which the patrons are allowed to try to throw cotton balls into the pockets of a protruding costume. A reward is given by the girls to the successful players of either a kiss or a smile—and that should become popular.

"Attaboy" is the new and smooth running pleasing restaurant revue Gus Edwards has placed in the Omar Khayyam Room of the Hotel Martinique. It is pretty costly, has eight good looking girls, also "workers" in the chorus, with principals from other Edwards floor shows who have become quite fairly well known. Among the latter are Mercedes Lorenz, Irene Martin and Bobby O'Neill. Mr. O'Neill seems a valuable juvenile in these days. Miss Martin is back again with Edwards after having played vaudeville for awhile with Skeets Gallagher who was drafted. Kathleen Hitchens is new to the company. She is a prima, young and of good appearance, with a splendid voice, but no animation or "spirit." Miss Lorenz takes good care of the numbers she leads. Mr. O'Neill sings and dances, "doubling" in blackface for the somewhat protracted patriotic finale of the performance. The finale of the revue is a song, "Always Get a Package Here by Parcel Post," with the girls going through the dining-room, "delivering" little addressed boxes to the patrons. Most of the line is here addressed to "Lila" ("Cuddles") at the Paramount studios, Hollywood, so Gus mixed pleasure with more business here. This finale closes nicely through all the girls arming among themselves as they return to the stage. The music of the special numbers was written and the show staged by Mr. Edwards. Will D. Cobb wrote the lyrics, and as usual they are well worth listening to when understood. It is rather inexplicable why such a brilliant lyricist as Cobb doesn't swing into a wider sphere. His peer would be hard to locate were Cobb ever to set himself to the task. Several numbers from other writers are used in the grand finale, with the choruses printed on the program for the audience to sing. The costuming is tastefully attractive all the time. The uniforms of the several military and naval divisions, each represented by a girl, are alluring. The opening number is "Lady Laborers," with the different girls in some man's work attire. Mr. O'Neill is the only male in the show. Eleanor Pierce does a dance at one moment called "The Oriental Jazz." Any other name will fit it as well. One of Miss Lorenz's numbers is "You've Got to Be in Khaki to Look Good to Me." "Attaboy" makes a nice entertainment. It's agreeable—and there are "girls" (in fleshings, though their limbs look bare).

Earl Williams-Marrying

Los Angeles, Sept. 25.

Earl Williams, now in the cast, is to shortly marry a wealthy girl named Florine Walz. Announcement was made of the coming event before Mr. Williams left here. His bride-to-be is here, but will go east in a few days.

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(My address is the same, viz., Corp.
HARRY SCHICKER Co. I 308 I-f A E E

WITH THE MUSIC MEN.

Billy Tracy is back with the Douglas-Newman Music Company.

Sid Mitchell joined the Leo Felt staff. He's a lyricist.

Jack Mills, professional manager of McCarthy & Fisher, has an attack of tonitella.

William Casper has rejoined the Witmark & Sons staff.

James Polster is now on the professional staff of McCarthy & Fisher.

Walter Douglas is the new general manager of the Douglas-Newman Music Company.

Ted Snyder has gone away for a short trip to visit some of the branches in the east of the Watsons, Berlin & Snyder.

Will J. Lewis, former manager of the Joe. W. Stern office, is now connected with the Witmark & Sons' office.

Charles McCarron and Carey Morgan, the new writers, are writing the new "Lever" music for Bessie Clayton's new act.

Harry Tierney and Joe McCarthy have framed a vaudeville turn. Al T. Wilson will secure bookings for it.

Moe Klee, now on the Low time, is going to write the music for "Your Boy and My Boy" a Liberty Loan propaganda song in his turn during the Drive.

Jack Christman, singing at the Casino and other places in Albany Park, has returned to New York and joined the Witmark & Sons' forces.

J. Fred Coates is general manager of the Sherwood Music Co., and is now the manager of the Sherwood, who has joined the Navy. Coates is said to be a member of the firm.

Bobby Jones is the new professional manager of the A. J. Stanny Music Company. He was professional manager of the Boston office of Klenick for the past five years.

The latest song writers to go on the stage are Robert Van Alstyne, Harry Tenny, Jimmie Brown, Ed. Krola, Herman Irving, Bohner, Con Conrad.

Bill Lever (Howard & Lever, music publishers), is in town after a long absence. He has written a number of songs himself, and at one time was famed as a good soft-shoe dancer in vaudeville.

In three weeks McCarthy & Fisher have accumulated on their song writing staff Alfred Bryan, Harry Carroll, Jess Edwards, Jimmie Monahan, Harry Tierney, Ed Brown, Billy Bakstette and Bobby Heath.

Halvey K. Mohr has not joined the staff of the Joe Morris Company, although Mr. Morris has written a variety of songs for him. Mr. Mohr to join. He is to date remain with Shapiro, Bernstein & Co.

The departure of A. Masse, professional manager of the Music Music Co. to Camp Jackson, Ga., has raised two McKinley men to a niche. Jack Heller is now professional manager and Frank Fager assistant professional manager, temporarily.

Bob Roden, the lyricist, formerly the song-writing partner of Theodore Moras, is now writing for Hayland. His first number for Hayland is a Red Cross song, with music by Peter de Rose.

The controversy between George Fairman and Benick threatens to become a lively affair. Fairman claims the new Benick "Lever" Bond song, "For Your Boy and My Boy" is an infringement upon his own number, "To Your Boy and My Boy."

Leo Felt has entered the musical comedy publishing field by obtaining the rights to the new musical comedy, "The Maid of the Mountains," now at the Casino. The show is being produced with music by Galt-Rice and Fraser-Simpson. Harry Graham wrote the lyrics.

Next week is "George M. Cohan week" by throughout the United States, so by Witmark & Sons. He has promised to donate all the royalty obtained from "When You Hear the Band" to the Red Cross. The show is a drama of theatres have been supplied with slides and orchestras of the song to exploit it for the week.

Selburt, the French music publisher, has purchased the French right for "When You Hear the Band" to Paris. The French publisher, A. J. Stanny, the publisher, and will publish a French version of Eddie Foy's "When You Hear the Band" shortly. This is not the first time the French translation of an American song has been introduced to the French public. "Over There" and "Pack Up Your Troubles" were sung in France with great success.

Regarding the announcement in last week's papers by the McCarthy and Fisher management, saying they had acquired the exclusive rights of Harry Tierney and the song writers Louis Roden, professional manager of Shapiro, Bernstein & Co., with whom Carroll

has been connected for a number of years, says he knows nothing of such a change. While Mr. Carroll never had a written agreement with S. B. & Co., he was looked upon as connected with S. B. & Co. in the past. Carroll is now doing a single in vaudeville.

One of the striking features of the song industry this season is the sudden return of the illustrated slide, a popular feature of the last five or six years ago. Every large publisher in the city has revived this method of song publicity. The slides, which are published slides have been ordered. Countless new singers have been ordered. Countless new houses are being built, the moving picture houses. In connection with this an entire new industry has sprung up again, that of the making illustrated slides. Although in the past few years slides have been made there was no boom in the field such as the present one.

THE AMERICAN ON LEAVE.

(Continued from page 9.)

a quiet evening, and it can be such if you desire, for there are free movies which do not date back to the time Pathe and Edison were marveling at the pretentiousness of the 500-foot features.

Then there is the theatre, which has a program of various natures every evening. Certain nights have opera and comedy in French and two nights a week there is vaudeville, and very much French, although a good portion of the turns utter a few words of English.

Nevertheless the soldiers flock to the vaudeville shows, which bring forth more uniforms than the other brands of entertainment.

The elite of France still cling to Aix as a summer resort, and largely help to support the theatre, owing to its greater appeal to the Frenchman than to the American soldier. It must be said here that this is the place where the Over There Theatre League can get in its best work. It is known that the men in camp must be entertained, but it is self-evident they want American vaudeville when on leave.

It is to be hoped, that within the near future it will be possible to have an American unit of the O. T. L. in Aix every week. We hear the "Yankee Doodle Five," with Billy Gould, Louise Carville, Gilly Gregory and Wright and Dietrich as well as the Margaret Mayo unit, are already in France. That speaks for itself. The project is started and the boys have heard of their coming, and now it is just a case of waiting until they get around to where you are.

Some didn't see Elsie Janis. They were unfortunate and missed a lot. They may have better luck this time with the new vaudevillians, who are giving their services and doing work that has a far-reaching effect. These newcomers have been seen by few as yet, but their presence will be welcome where ever they go and their efforts appreciated greater than ever before.

The American soldier has been waiting a long while for entertainment while in training over here, and after the first taste of it, put by Miss Janis, there was a big lapse, but they think that from now on it will come regularly and often.

The American artist who is willing to give up to France this season of the year and sacrifice a route to help entertain the men of the A. E. F. will not be forgotten, and popularity firmly established at a time like this will live eternally. "Watchful Waiting" has a factor is the person who helps entertain him and help take away that feeling of lonesomeness, which can only be done by the right kind of diversion.

Although "Watchful Waiting" has long passed by the boards in the connection with which it was first used, it typifies the A. E. F. of today as an entertainment is concerned. Come and visit Aix this summer, the boys who are fortunate enough to be away on leave, also take a swing around the Y. M. C. A. circuit. It will be something you won't forget, and the financial sacrifice is trivial compared to the good it will do.

U. B. O. CAMP BILL.

W. J. Sullivan, head of the Cantonment Department of the U. B. O., has booked a six-act vaudeville bill for a tour of the army camps. Lester and Vincent, Little Jerry, The Parsheys, Corinne Tilton, Miller and Bradford, and Belgium Trio make up the bill.

The show plays Camp Greene, N. C., Sept. 27-29; Camp Sevier, S. C., and Camp Gordon, Ga., will be three-day stand each, after which Camp Wheeler, Ga., will be played Oct. 6-9. Three-day stands at Camp Hancock, Ga., and Wadsworth, S. C., will conclude a three weeks' engagement.

AN M. P. IN FRANCE.

(Continued from page 9.)

regulations and also being over here and knowing that the Heines spy system is very efficient, I do not intend to lengthen my visit by disclosing information that might be useful to the colleagues and gain the confidence of the self-appointed partner of the Almighty.

Nevertheless I guess I can tell you that where I am sitting is a donkey engine pulling down an observation balloon which has been up nearly all day. The Heines have fired at it several times but did not hit it. I sleep out as great things. Every time a in a dugout with my "Buddy." Dug-

big gun sends a souvenir over to "Jerry," the aforesaid dugout acclaims its approval by shaking its sides and depositing no small part of its rough and ready contents upon us. I might also tell you that I discovered and disposed of a family of parasites which are called "cooties." They are very friendly, I might say, "affectionate" at night, and they stick to you like a friend who is b h hungry and broke.

I received fifteen letters in this mail, which is not so bad. All of the fellows are jealous of me. It is a shame how some of the folks at home neglect their boys at the front. We have a lot of fellows who do not receive any mail at all and believe me I sympathize with them. If the folks back home only realized how much a letter means to a fellow in the fighting front, they would write every day.

Can you imagine some of our fellows who have been here nearly a year have not received one letter from home or from their friends. I did three hours guard duty last night and drew a prize—from nine to twelve. It started to rain at nine and stopped at twelve. It looked as though the weather man, whoever he is, made up his mind to make it as miserable as possible for me. Last week while doing M. P. duty, my career came very near being ended. I saw something that looked suspicious to me and walked over to investigate and I did not move more than about twenty yards when a shell exploded just where I have previously been. Therefore, if you see my name under "Killed in Action," you will know what "killed in action" means. It will mean that a little stupid but it doesn't take long to dope out that when a shell bursts, and with a pair of legs that I can depend upon, I can easily get under cover before the second shell bursts, that is provided the second shell does not burst before I get under cover. The M. P.'s over here are becoming known as the "Shell dodgers." The M. P. to a certain extent is exposed to fire and consequently he has to be on the jump all the time. There is a joke going around here that I think I will tell you.

A newspaper correspondent went into the General's office and the M. P. on guard saluted him, the correspondent returning the salute. As the correspondent left the General's office, the M. P., noticing that he was a newspaper man and not an officer, spoke thus:

"M. P.—Why did you return my salute?"

"Correspondent—Why did you salute me?"

"M. P.—Because I thought you were an officer."

"Correspondent—Well I thought you were a soldier."

Just as I was finishing this letter the Heines are beginning to shell us. I am writing this in a dugout and outside a hundred shells are bursting right now, but very few of them do any great amount of damage.

Some day I may "Join the Army." Yours as ever, Lewis Mosley, Company A, 102nd M. P., A. E. F., France.

LETTERS FROM ENTERTAINERS.

(Continued from page 9.)

tainers can be of tremendous assistance to the physicians and nurses in the hospitals, because after her appearance in a hospital all the boys wanted to get right out of bed and go back after the Boche.

"I am hard at work," she writes, "singing every night, and love every minute of it. The boys appear to enjoy me as much as I enjoy them, and always say 'Oh, please don't go yet. Have a heart! Sing just one more.' And of course I sing until there isn't a note left in my voice. I am going to be down in this section quite a while. Next week I am to give a recital in the Municipal theatre at — and the officers and soldiers of the allied armies. It is the second of a series of Franco-American concerts here. Quite an honor, I am assured."

"The people have been so wonderful and cannot do enough. I sing everything for the soldiers; incidentally we get up very lively conversations and they love it. They are so enthusiastic and I am big and marvelous that I feel awed, and wish I could stay until the drop of the hat."

"I have sung in motor camps, huts, bakeries, hospitals and even at the bedside of the boys, one at a time, everything from grand opera to 'Tinkle Toe.' I even dance a little. Such a spirit. They want to get right out of bed and go back at the Boche. We won't go back 'till it's over, over here,' is the entire sentiment."

"Try to persuade a lot more people to come over, especially girls. The day we arrived in — some Americans ran out of a shop crying, 'American girls! Geel those American girls look good to us!'"

Margaret Mayo says:—"We are in action now for and up where it is worth while being. Our show goes splendidly and it is so good to be working. Do urge upon the profession the necessity of this work, and tell them of the great joy it brings to the people who are doing it. It is worth all the struggle to get here and see now the boys relax as the show goes on, and how much happier and freer they seem when we leave them. The conditions under which we play vary so much that there's no danger of monotony. For instance, we jumped from a 2,500 audience in the Tuileries Gardens, Paris, to a handful of tired men many miles away working on a large civil and finishing a temporary platform for us when we arrived. Our next move was right into the heart of military things, good stage and even footlights, and last night we were in a gas school camp and had refreshments afterwards in what looked like an iron-clad headgear."

In making public the foregoing letters, James Forbes, Chairman of the Program Committee of the Theatre League, repeated his appeal for volunteers to go overseas in the uniform of the Y. M. C. A.

BILLS NEXT WEEK (SEPTEMBER 30)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
 Agencies holding the houses are noted by single name or initials, such as "Orph." (Orpheum Circuit); "P. B. O." (Pathe-Bureau); "V. M. A." (Vaudeville Managers' Association, Chicago); "P." (Pantages Circuit); "L." (Laurie V. M. A.); "S. S. M." (S. S. M. Circuit); "I." (Interstate Circuit); "C. B. T." (C. B. T. Circuit); "V. V. M. A." (V. V. M. A. Circuit); "A. H." (Ackerman & Harris, San Francisco); "P. H." (Pantages and Hopkins, Chicago).
 Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.

The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.
 *Before name indicates act is new, doing turn new to vaudeville, or appearing in city where listed for the first time.

New York

PALACE (tho)

Blanche Rine
Laudie Cavagnish Co
Ayne Connelly &
The Langtons
Clark & Verdi
Gronin's Novelty
The Gladiators
(One to fill)

ALHAMBRA (tho)

Madeline & Heath
"Mum of France"
Jimmie Lucas Co
Rae Elmore Ball
Connell & Craven
Gronin's & Williams
Miss Marie Co
COLONIAL (tho)
"American Act"
Williams & Wolfus
Lulu
Walter Weiss
Beumont & Arnold
Embe & Allen
Ohlino & Kaufman
RIVERSIDE (tho)
V. Burt Co
Harry Carroll
Ayne Connelly &
Dooley & Sales
Lee & Craven
Diene & Rubin
Julian Hall
Gee Pizano Co
ROYAL (tho)
"Birds of Poenher"
Morty & McCarthy
"Singing Billy Watson"
"Sons Southern"
Baldwin & Brown
P. Cummins & Gille
Clifton Crawford
Harrison Sisters
H. O. H. (tho)
24 half (20-23)
El Cota
Walton & Baird
Dessie Remple Co
Murray Bennett
Reed & Wright Girls
Olson & Johnson
22 RT (tho)
24 half (20-23)
Clifton Church
Frank Callan
Brady & Mahony
"Rock Tock Girls"
KRTT RT (tho)
Tennell Duo
"Stuart & Thompson"
Lacelle La Costa Co
Remington & Scott
Williams & Mitchell
Mell McKinley Co
"G. Glasgow Melms"
24 half
"S. M. V. P. Pro Co"
John Edwards
Bennett & Parker
Chen & Johnson
Harcourt & Gille
(One to fill)
CITI AYB (tho)
24 half (20-23)
"n Southern"
Fuzell & Parker
Ed Lee Wright Co
Harry Antrim
Ruth Rose
Eisler Six Co
(One to fill)
24 half (30-2)
Robert Benn
"Relle Sisters"
Gallagher & Son
Leroy Talms & B
(One to fill)
24 half (20-23)
Fennell & May
H & S Everett
Solank Tate
Ed Averling
Jarland Polles
(Others to fill)
AMERICAN (tho)
Mable Sisters
Stetson & Fisher
Al Burton's Revue
Wilkins & Wilkins
"George Primrose"
"Don't Lie Mamma"
Ward & Thornton
(Two to fill)
24 half
Mazon & Morris
Rehoff & Gordon
Allen & Francis
Karl Emmery's Fete
Mason & Baker-Sis
"Kiss"
George Bonner
24 half
VICTORIA (tho)
Dorothy Rose
Allen & Francis
Phil Davis
Ara Sisters
24 half
Dingloy & Norton

Calvin & Thornton

"Big Surprise"
Geo Primrose
(One to fill)
LINDOLN (tho)
"Lowe & Baker Six"
Thompson & Berri
Maxwell Quintet
Al Carpe
(One to fill)
24 half
Edah Doldridge
Adele Oswald
"Harry Mason Co"
Hawthorne & Anthony
(One to fill)
GREYLEY (tho)
Robert Swan
Calvin & Thornton
"American Act"
Edmund & Leedom
Anna Chandler
(One to fill)
24 half
Molva
"Don't Lie Mamma"
"Don't Lie Mamma"
"Don't Lie Mamma"
Mumford & Thompson
24 half
"Delaney (tho)"
"Delaney (tho)"
Mumford & Thompson
"Clifton Church"
Hawthorne & Anthony
Capt Kidder Co
Bowers W & C
24 half
Beth Gibson
Holden & Herring
Chas Mack Co
"Sons Southern"
Baldwin & Brown
P. Cummins & Gille
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Phil Davis

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24 half

Dingloy & Norton

FRED HILLEBRAND

Sharon With

"OS. M. GATES"

LAKE T. H. H. H.

Opens in New York City October 1918

Jack Marney

Gold Reed Edwards

Brooklyn

ORPHEUM (tho)

Edmie Leedom

4 Morton

James Johnston

London & Glass

Yalching & Burt

Lyne Cowan

"Current of Fun"

Marle Domineau

BUSSHUI (tho)

Helen Ware

Harbert Clifton

Lillian Harlein

"Clifton Church"

Furling

Ward & Girls

Bowers W & C

Kort & Weston

GREENPONT (tho)

24 half (20-23)

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BUY BONDS

Valeto Bros
"An Artistic Treat"
PALACE (wva)
1st half
Gay & Gilmore
Chief Little Bit Co
Maybelle Phillips
Cecile Trio
2d half
Willie & Willing
Owen & Moore
"Eskimo & Seal"
(Two to fill)

Salt Lake
ORPHEUM
(Sunday opening)
Mile Lattie Co
Gilbert & Friedlander
Kennedy & Rooney
Mack & Williams
Willie Lolla
Carl Jern

PANTAGES (p)
Gallo's Baboons
Denshawn Dancers
Billy Elliott
Redding and Grant
Tally & Harry
Bushman Trio

San Antonio, Tex.
ROYAL (hp)
Walt & Benjamine
Denny & Dunsigan
Landra Stevens
Simpson & Dean
Herbert Lloyd Co

San Diego
PANTAGES (p)
Mahoney & Rogers
Anderson & Dean
"In Time Harmony"
"Ocean Boud"
"Fashion de Vogue"
Eddie Ross
HIPP (ash)

Betty Williams
Johnston & Johnson
Lattie Davis
Stroll Trio
Stanly Gullini Co
2d half
Peat & Stevens
Alf Jern

Roxanna
Friedrich & Van
Denny & Morrison
San Francisco
ORPHEUM
(Sunday opening)
Mack & Lockwood
Fisher & Hawley
Mellette Sisters
Brooks Fashion Plate
Horn & Preston
Julius Tannan
Albert Verchapp
PANTAGES (p)
(Sunday opening)

Kunn &
J. Ryan Minstrel
P. Daniel Co
Fennell & Tyson
Emory Connelly &
CASINO (ash)
(Sunday opening)
Emo Frazer
Pickett & Plunkett
Tom & Pearl Abroad
Moore & Grey
Ward Baker Co
Burke & Lee
Lipson's Monks
HIPP (ash)

Voltaire Lloyd
Green & Bailey
Herbert & Lee
Shaffer Leonard & F
The Zellinas
Savannah, Ga.
SABOU (wva)
(Jacksonville split)
1st half

Hawkins Duo
Florence Rayfield
"Between Trains"
Howard & Sadler
Fetter & Hartwell
Scherer & Dean
PROCTOR'S (wbo)
3 Luchman
Saglar & Malla
Louis Brodies
Kaufman Brothers
Palfrey Hall & B
2d half

Adon Co
Kharum
Bert Baker Co
Wilton Sisters
Eight Dominoes
Scranton, Pa.
POLTS (wbo)
(Wilkes-Barre split)
1st half
Tojetti & Bennett
Lehman & Gullinacamp
To Fill
Harnois & O'Connor
Joanne Clark Co

Seattle
ORPHEUM
(Sunday opening)
A. Rauh Co
Whipple & Huston
Leighs & Alex
Lickel & Chubb
Frenk Gorman
Ann Creighton
Jas J. Morgan
PANTAGES (p)
Worden Bros
"Rafine Bouquet"
T. P. Dunn
Tom & Helen Co
Holmes & Le Vere
"Barfote Boy"

St. Louis
ORPHEUM (wva)
(Sunday opening)
Carletti
LaPearl & Blundell
"Lilla Shaw Co"
Orvis & Harris
"Colour Gems"
2d half
Geo. & Mae LeFevre
Hill Stephens
Stone & Hays
Crawell Fenton Co
2d half
So Berthelme, Pa.
LORW (lowe)
Dorwin & Half
Annette Dore
R. C. Faulkner
"The Lemon"
2d half
Kimball & Kenneth
(Three to fill)
FALLAC (wva)
Amenda O'Brien
Liz & Bennett
HIPP (ash)
Dunham & O'Malley
Grace Co Winers
Royal Gascolines
Spaulding, N. C.
HARRIS (wbo)
Ekins Pay & E
(Two to fill)
Rubin & Christie
Loney Huesell
Ethel Hopkins
Al F. Skedman
Moore & Frys
(One to fill)

Springfield, Ill.
MAJESTIC (wva)
(Sunday opening)
Aerial Bartlett
Ed Farrell Co
4 Buttercup
Jas H. Cullen
Great Golden Tr.
(One to fill)
King & Brown
Wilson & Van
"Lawrence Grant Co"
Nick Hufford
Samp. Hoff & Sons
(One to fill)
Springfield, Mass.
The Hennings
Horn & Ferris
Mr. & Mrs. Pye
Lydia Barry
Burns & Erdine
2d half
W. Hale & Bro
Brown & Demont
Byron Tatten Co
Ferraro & Tabbo
Harry Brown
Tom & Brown's Review
BROADWAY (lowe)
Eddie Borden Co
Stella Mayhew
Hart & West
3 Luchman
Hart & West
The Bellows
Edna Loby
Louis Brodies
Burns & Frabito
Palfrey Hall & B
2d half
Union Hill, N. J.
LINCOLN (wbo)
2d half
Stan Stanley &
Greene & Will
Foley "Star Home"
Wallace & Hill
Lawrence & B
Urtin, N. Y.
COLOMAN (wbo)
The Shubens
Palfrey Hall & B
Ed & Edmund Co
Kilgus Duo
Clara Howard
Ford & Schell
(One to fill)
Harrison & Barr
"Love Pans"
Bartlett & Edwards
Cycling Brunettes
(Three to fill)
Vancouver, B. C.
ORPHEUM
"On His Feet"
Miss Campbell
Al Herman

St. Paul
ORPHEUM (wva)
(Sunday opening)
A. Rauh Co
Whipple & Huston
Leighs & Alex
Lickel & Chubb
Frenk Gorman
Ann Creighton
Jas J. Morgan
PANTAGES (p)
Worden Bros
"Rafine Bouquet"
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A song which is not necessarily a war song, without a word about the war in it, and will live many years after the war.

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Morrell Maude
Morris T P
Morrisette Sls (C)
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Morrison & Sherwood
(C)
Morton Geo
Mowatt Tom (C)
Mulvey Jay
Mulvey Ben
Munford Ed
Murdock Japle
Murt Miss I
Murphy Mrs A
Murphy Babe S
Murphy Bob
Murphy Myrtle
Newman Ralph
Newman Chas (C)
Newman (C)
Noble Billie
Noble Herman
O
O'Connell Hugh
O'Donnell Chas (C)
O'Donnell Clifford (C)
Olida
Orion Sam

P
Palmore Lew (C)
Parke Emily
Pate Myrtle
Patterson Bobbie
Patterson Anna
Pauline Louise
Pearson Harry
Percival Mabel
Perko Arthur
Perry Geo
Pillott Marg
Phillips Robert
Pitter Ray (C)
Pitter Wm
Pratt H

R
Rabinow J
Rae & Wyman
Raymond Geo
Reid Geo
Renwick Rena
Rice Andy
Rice J & Warner
Riley Joe
Robinson Steve
Romanos
Roush Earl (C)
Rosellos
Russell Flo
Runyan Helen (C)
Ryan Dolph
S
Sally T
Saunders Georgia
Saunders John
Santley Jacob
Saxon Chas
Saxon Pauline
Saxon Terry (C)
Saxon Tressa
Schoenberger R (C)
Schrawn Clara

Scott & Wallace (SF)
Seckinger Miss P
Seldies Harry
Sellers Maurice
Selle & Lillie (C)
Shaefer
Shahler Fred
Shaw & Campbell
Shaw T
Sheehan Jack
Shelley
Shepard Sam
Sherwood Arthur
Sherwood Marie
Shilling
Shirley Rita
Shirley Rivers
Simpson Nance
Smith & Kennedy (C)
Smith Frank
Smith & Kaufman
Smith S
Staford Harry
Stallan Lulu
Stark Cliff
Stephen Marie
Stirling Kathryn
Stockham Edith
Stoneman Anna
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"Blue Birds" 30 Englewood Chicago 7 Crown
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"Don Tom" 30 Casino Brooklyn 7 L. O.
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Albany.

"Bowers" 30 Orpheum Paterson 7 Majestic
Jersey City.

"Broadway Belles" 30 Victoria Pittsburgh 7
Penn Circuit.

"Burlesque Wonder Show" 30 Peoples Phila-
delphia 7 Palace Baltimore, Md.

"Caper Up America" 30 Palace Baltimore Md
7 Gayety Washington D. C.

"Follies of Pleasure" 30 Empire Newark 7 Casino
Philadelphia.

"Follies of Pleasure" 30 Empire Hoboken 7
Star Brooklyn.

"French Follies" 30-1 Cort Wheeling W Va 7
Victoria Pittsburgh.

"Follies of Night" 30 Lyceum Washington D
C 7 Gayety Philadelphia.

"Girls do Loos" 30-2 Park Bridgeport 7 Co-
lumbia Providence R. I.

"Girls from Follies" 30-1 Watertown 2-3 On-
wego 4-5 Later Niagara Falls N Y 7
Toronto.

"Girls from Joyland" 30 Star Brooklyn 7
Olympic New York.

"Girls of U. S. A" 30 Star Cleveland 7 Empire
Toledo.

"Golden Crook" 30 Gayety Buffalo 7 Corin-
thian Rochester.

"Grown Up Babies" 29-30 Grand Terre Haute
1-5 Majestic Indianapolis 41 7 Gayety
Louisville Ky.

"Hearings Harry" 30 Grand Hartford 7 Jacques
Waterbury.

"Hello America" 30 Gayety Kansas City Mo
7 L. O.

"Hello Paris" 30 Gayety Sioux City Ia 7 Cen-
tury Kansas City Mo.

"High Fives" 30 Majestic Scranton 7-8 Arm-
strong Binghamton 7 Hudson Schoenady N. Y.

"Hip Hip Hurrah" 30 Empire Albany 7 Gayety
Boston.

"How Sam" 30 Casino Philadelphia 7 Miner's
New York.

"Immaculate Maids" 30 Gayety Brooklyn 1 Na-
tional Winter Garden New York.

"Irish Big Show" 30 Miner's Bronx New
York 7 Casino Brooklyn.

"Jolly Girls" 30 Nobbit Wilkes-Barre 7 Ma-
jestic Scranton Pa.

"Kelly Lew" 30 Empire Brooklyn 7 Empire New
York.

"Liberty Girls" 30 Colonial Providence R I 7
Casino Boston.

"Lili Letters" 30 Gayety Milwaukee 7 Gayety
Minneapolis.

"Made of America" 30 Gayety Washington D
C 7 Gayety Pittsburgh.

"Majestic Girls" 30 Empire Toledo 7 Lyric Day-
ton.

"Marian Daves" 30 Gayety Boston 7 Grand Har-
ford.

"Merry Rounders" 30-2 Park Youngstown 3-5
Grand Akron 7 Star Cleveland O.

"Midnight Maidens" 30 Empire Cleveland 7
Cadillac Detroit.

"Miss a Minute Girls" 30 Gayety Philadelphia
7 Broadway Camden 10-12 Camp Dix
Washington N. Y.

"Military Maids" 30 Standard St. Louis 6-7
Grand 8-9 Gayety Boston 7 Majestic Indian-
apolis Ind.

"Million Dollar Dolls" 30 Olympic Cincinnati
Ohio.

"Mischief Makers" 30 Howard Boston 7
Grand 8-9 Worcester Mass.

"Monte Carlo Girls" 30 Gilmore Springfield
Mass 7 Howard Boston.

"On Girls" 30 Gayety Boston 7 Columbia New
York.

"Orientale" 30 Garden Buffalo 7 Empire Cleve-
land.

"Pace Makers" 30 Gayety Baltimore Md 7 Ly-
ceum Washington D. C.

"Paris by Night" 30 Crown Chicago 7 Gayety
Milwaukee.

"Parvian Wives" 30 Worcester Worcester Mass
7 Gayety Brooklyn.

"Pennant Winners" 30 Trocadero Philadelphia
10-12 Broadway Camden N. J.

"Pirates" 30 Gayety Louisville Ky 7 Lyceum
Columbia O.

"Puss Pass" 30 Gayety St. Louis 7 Star & Gar-
ter Chicago.

"Razle Dazle" 30 Gayety Toronto 7 Garden
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"Record Breakers" 30 Penn Circuit 7 Gayety
Baltimore Md.

Reeves Al 30 Gayety Omaha Nob 7 Gayety
Kansas City Mo.

"Reveland Girls" 30 Lyric Dayton 7 Olympic
Cincinnati.

"Right Secret" 30 L O 7 Gayety St. Louis.

"Social Follies" 30 National Winter Garden
New York Trocadero Philadelphia.

"Social Maids" 30 Gayety Pittsburgh 7-9 Park
Youngstown 1-12 Grand Akron O.

"Speedway Girls" 30 Gayety Minneapolis 7
Star St. Paul.

"Sporting Widows" 30 L O 7 Orpheum Patern-
son.

"Star & Garter" 30 Hurtig & Seamon's New
York 10-12 Park Bridgeport.

"Step Lively Girls" 30 Columbia New York 7
Empire Brooklyn.

"Styl Rome" 30 Lyceum Toronto 7 Gayety Buf-
falo.

"Tempters" 30 Star St. Paul 7 Gayety Sioux
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"Trail Hitters" 30 Olympic New York 7 Gil-
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"20th Century Maids" 30 Gayety Detroit 7
Gayety Toronto.

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berg Utica N. Y 7 Gayety Montreal.

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dard St. Louis.

Williams Mollie 30 Jacques Waterbury Conn
7 Hurty & Seamon's New York.

"World's Besters" 30 Lyceum Columbus 7-8
Cort Wheeling W Va.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Jack Holloway has joined the "Pleasant
Inn," a musical tab.

Joe Jacobson (Witmark forces) has re-
ceived a lieutenantcy as an instructor of ma-
chines and motors of the automobile squad
now stationed at the municipal pier.

Susan Givens, local society girl, has been
engaged by Washington Post for the
Great Northern Players, giving tabloid stock
at the Hippodrome.

Harry Santley, general assistant to Frank
C. Doyle and booking manager in the Low
western offices, is now connected with the
Stage Women's War Relief.

Despite cold weather business was good at
the Hagenbeck-Wallace circus at Grant Park,
proceeds of which are to be devoted to the
Stage Women's War Relief.

MAJESTIC (William Thelma, mng. Or-
pheum).—A tragedy at the first Monday show.

Grace Macla Lewis, soprano, delivered the
best solo music available in these parts, while
Ella Krav assumed in her one-act comedy, en-
titled "Fog for Short." The sketch was writ-
ten by David Tilden and was taken up
by Grace and Ella. She is ably supported
by Rodney Hanson, who doesn't overplay an
explorer-adventurer-author, one of the hard-
core roles that can be handed to a male actor.

Following the sketch Miss Ryan made a little
oratorical speech which was as good as the
sketch. And then she offered to donate \$5
to some charity in payment for having to
listen to her speak. She called for volun-
teers to get the five, and it was duly turned
over to the Stage Women's War Relief. It's
a shame, this paying the audience to
listen to speeches.

By authors and after-dinner speakers. But
the audience, this paying the audience to
listen to speeches, was not put on top of all the
babes, not on the chair, centered, and finally
fell off. The audience, however.

Elizabeth Murray was handed a great bow-
quet of flowers after her true and time-tri-
umphant performance.

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BURLESQUE ROUTES

(Sept. 30 and Oct. 1.)
"American" 30-1 Army, Binghamton 2-5
Hudson Schoenady 7-8 Watertown 9-10 On-
wego 11-12 Later Niagara Falls N. Y.
"Auto Girls" 4-6 Broadway Camden 7-10 Camp
Dix Washington 11-12 Grand Trenton N. J.
"Aviators" 30 Cadillac Detroit 7 Englewood
Chicago.
"Beauty Revue" 30-3 Camp Dix Washington
4-5 Grand Trenton 7 Empire New York N. J.
"Beauty Trust" 20-1 Broadway New Orleans Ia.
7 Gayety Omaha Neb.
Behman Show 30 Star & Garter Chicago 6-7
Berchel De Motines Ia.

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World's Best Songs

W. B. S.
World's Best Songs

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The Biggest Hit of All War Songs**

EDDIE CANTOR'S

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"Oh! How I Hate to Get Up ⁱⁿ the Morning"

ALSO FEATURED BY THE WRITER

Serg. IRVING BERLIN

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81 W. Randolph St.

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SAN FRANCISCO
Arthur Behlm, Fantages Theatre Bldg.
MINNEAPOLIS
Richard Reeves, 235 Loeb Arcade

PITTSBURGH
Jos. Hillier, 405 Cameraphone Bldg.
ST. LOUIS
John Conrad, 401-02 Calumet Bldg.
BUFFALO
Murry Whiteman, 351 Main St.
SEATTLE
Harry Kirschbaum, 401 Chickering Hall

W. B. S.
World's Best Songs

Reappearance in Vaudeville After An Absence of 3 Years. Keith's Royal, New York, This Week (Sept. 23)

IDA MORRIS

"THE GIRL WHO DELIVERS SONGS"
(She's So Different)

Booked Solid U. B. O. Direction, MAX HART
Keith's Alhambra, Next Week (Sept. 30)

the two men barely passed. They need an author.

With Marlon Harris, the elongated and double-jointed comedienne whose voice is uncannily like Nora Bayes and whose form is amazingly like Charlotte Greenwood's, the audience began getting its money back. Miss Harris scored a terrific hit with her measured delivery, satirical dithyrambe and speaking manner of banging melodious lyrics across. Bless her for clear enunciation, repose and rhythm. She sits anywhere.

Lambert and Ball weren't a bit afraid to follow with more songs. Ball's lovable personality and Maude's easy delivery, together with a batch of Ball's newest songs and the oldest favorites, took the pair handily to the encore, where they put over a sweet and ringing ballad, "Boy o' Mine," a mother song which will live, resolutely sung by Miss Lambert in piano mezzo. Ball shook the house earlier with "If It Takes Ten Million More," a peppy war challenge to the Hun.

Harold Du Kane, a pretty but masculine youth, with June Edwards and Peggy Smith, dressed in Oriental corsets and futuristic color clothes. The girls are exquisitely trained, weightless and vivacious. Du Kane is graceful and winsome to the feminine clan. He does a rather remarkable skating dance in "one" which would be stronger if he didn't call it that, for it is more notable as a dance than it is as an imitation. Sidney Grant (New Acts) followed. William L. Gil-

son and Inez Plummer, to Paul Dickey's "The Lincoln Highwayman," furnished the hill's sketch; very speedy, melodramatic and gripping, with a surprise kick at the tail—the old kind, where the supposed handkerchief turns out to be the secret service man. West big.

Shelton Brooks, the Chicago entertainer and song writer, drew next to closing on this brilliant bill assisted by a fat colored gent named Ollie Powers. Brooks is true to the traditions of his race in method and material—all dinky. His negroisms tore off loud laughs. His songs yanked the hands together and kept them hitting, and his slow, draggy dances with Powers heating the life out of a mere drum, unmusical a battery of applause.

Sterling Marguerite Trio, a misbegotten company which tries to do something out of its class, closed. The opening is in "one" with the man and both girls singing and dancing. Neither can either sing or dance, and this is after vaudeville's best has sung and danced through a whole bill. Then one of the girls comes back and shrieks a number and dances a chorus or two of it. The whole house, what was left of it by then, merely smiled. When the act did go into full stage and show its trapeze and bar work, its real business, everything was floating smoothly, when the misdirected sonnet again stopped in and began to cavort. There weren't 20 in their seats when the drop came down. This is a case of a typical dumb act committing suicide trying to be musical comedy. —*Last.*

LOS ANGELES
VARIETIES
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ORPHEUM (Chas. E. Bray, gen. mgr.; agent, direct).—23, Mile. Dazie and Co., repented successfully; Lina Reggiana, pleasing; Barto and Clark, clever; Maria Lo, good pole; turning turn; Willie Rohr, funny; Kennedy and Rooney, entertaining; Cole and Denehy, got laughs; Gilbert and Friedland, held over for third week, bit.

PANTAGES (Carl Walker, mgr.; agent, direct).—23, Blackface Eddie Ross, scream; Anderson and Rann, pretentious; Bert La Monte, pleasing; Mahoney and Rogers, well received; "Fashion of Vogue," good; "Ocean Bound" (Joseph Phillips), fine act for women.

HIPPODROME (A. L. Bernstein, mgr.; agent, Ackermann-Harris).—23, Selbina and Giovanni, got away nicely; Harry Reynolds, applauded; Fletcher and Turry, bit; "Days of Long Ago," got over big; Laymon-Cruzon & Andolen, received applause; Bernard and Myers, filled nicely.

MOROSCO (Donald Bowles, mgr.).—"Mary's Ankles" (first week).

BURBANK (Chas. Onken, mgr.).—Vaudeville and pictures.

Julia Blane has retired from the "Up in the Air" cast. Bessie Tannhill succeeds her.

Things must be looking up for the local Pantages. The exterior of the house has been refurbished.

Dave Manly is handling the business affairs at the Burbank Theatre.

The Mason is enjoying a period of dark weeks.

It is doubtful if vaudeville will be put into the Majestic. Sometime ago it was announced that the Western States Vaudeville Association had taken over the house, but so far nothing has materialized.

Cullen Landis, formerly film player, is now with the Morosco stock.

Alonso Price, who staged "Up in the Air," has left for New York to assist Arthur Hammerstein in the production of his musical play, "Somebody's Sweetheart."

Molly McIntyre is on route east. She has been succeeded as leading woman at the Morosco by Florence Malone.

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SAN FRANCISCO

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ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—23, Pleasing singing bill, lack-lust comedy. Florence Tompkins, agent; approved. Mrs. Thomas Whiffen & Co., well received.

Eddie Foyen, scored. Beatty Clifford, closed successfully. Clark and Bergman, hit & doing extra "hit" in "one" eliminating stage walk for following turn, scoring show completely.

Stella Tracey and Carl McBride, well liked. Three Kitaro kids, opened very good. Florio Milership, Charles O'Connor & Co. in "The Girl on the Magazine," scored nicely.

PANTAGES (Bert Myer, mgr.; agent, direct).—23, Fair bill. Jose Serrano's Spanish Danco, gorgeous costumes; effectively staged turn which headlined successfully. Mile a Minute passed on spectacular night scenically. DeMichele Brothers, did well. Winton Ross, opened good. "At the Fox Race," with Billy Hooper and Howard Burkhardt, pleased.

CASINO (Lester Fountain, mgr.; agent, Ackerman-Harris).—23, Ordinary bill. "The Four Fun Chances," billed as direct from the battle of Ypres (third hour), proved good box office attraction. Ned Nestor's Sweethearts closed good. Clark and Bergman, hit & doing extra "hit" in "one" eliminating stage walk for following turn, scoring show completely.

DALE WILSON, scored big. Big Jim (roller-skating home), most applause. Seymour and Dupres, passed.

HIPPODROME (Edwin A. Morris, mgr.).—23, The bill was given a big boost by two acts nets into the Com. Both are mixed tents that graduated from the leading characters where they were established favorably. They are Billy and Edna Fawcett and Jane Green and James Hyler (New York). Kipp and Kipp opened the night with singing, with many comedy tricks and props that had considerably and kept the audience laughing throughout the entire routine of clever juggling by the male member. There is not a dull minute and the turn received more applause and appreciation than customary for an act of this kind. The second act, a novel as the "acrobaticist and the tenor," opened with the crowd singing in Italian. It sounded more like hurricane than it resembled a good voice. It was the acrobatic player, however, who won the big applause according to the act by the Hippodrome, fond of the acrobatic regardless of how well it is played. Leonard and Louis, fourth, had some good head bal-

ancing and feats of strength above the average seen in theatres where more than two shows are given daily. The Fawcetts (New Act) were third, while Green and Hyler, the other new act, were on just before the King Company, that continues in big favor and is the big act at the Hippodrome.

ALCAZAR (B. B. Price, mgr.).—"Hearts of the World" (picture, 14th week).

CURRIAN (Homer F. Curran, mgr.).—"Parlor, Bedroom and Bath" (1st week).

COLUMBIA (John Muller, mgr.).—"Twin Beds" (2nd week).

HIPPODROME (Edwin A. Morris, mgr.).—"The King of the Court" (1st week).

WIGWAM (Jos. F. Bauer, mgr.).—"A-H. & W. V. A. Vaudeville."

A large new stage setting has just been completed by the Edwin Plaza scenic studio for the Rialto. The elaborate setting was put in use for the first time Sunday. A playlet by Earl Gerson is being presented this week as a prolog to the picture, "America's Answer."

Pearl Townsend has joined the Del S. Lawrence stock at the Majestic, opening this week in "Lavender and Old Lace," current.

Mrs. Douglas Crane obtained from the Superior Court last week an order permitting her to sue for divorce. According to her petition, her husband, Lewis Douglas Crane, is engaged in war work in Washington. The couple separated last May. Mrs. Crane charges desertion.

With the opening of "Parlor, Bedroom and Bath," the C. is rechristened the Curran. Other attractions being presented are "Business Before Pleasure," "Friendly Enemies," Margaret Illington in "The Eyes of Youth," and Lewis Douglas Crane's company in "The Masterminder," Al Jolson in "Sinhad," and Harry Lauder.

Ben Westland, formerly connected with the national publications, is now the dramatic editor of the "Daily News."

Lou Jacobs returned home last week from Arizona and New Mexico after a season with Raymond Fox Music Company, which closed in that territory recently. According to reports, he has made a net of around \$50,000 the past year. The show is said to have closed on account of the principals being subject to call in the draft.

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Notice to Profession!

SEYMOUR HOTEL

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Snowy Baker, former boxing promoter in Australia, and son, arrived from the Antipodes last week.

The Grand Jury last week passed a resolution calling on the Fire and Police Commissions to explain why overlooking of alar is permitted in the theatres. The Grand Jury intimated its intention of limiting the audience to seating capacity or revoking the theatres' licenses. The Hippodrome playing to standing room frequently would be affected most if the new ruling be enforced.

Because of a protest by the Musicians' Union against non-union bands, the management of Neptune Beach refused to allow the California Home Guards to play its scheduled concert at the Beach last Sunday. The concert was played at the Alameda Court House instead.

William H. Crane and Emmet Melville headed the cast of the Players' Club, which opened its season Monday night.

Estrellita, the Spanish dancer, opened at the Imperial last week.

Saller Willie Moeban, recently awarded the decision in the four-round boxing exhibition with Jack Deems and who is claiming a \$100,000 prize, is a heavyweight champion, is appear-

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FOUR STAGE DOORS

ing with the Will King Musical Comedy Company at the Hippodrome this week.

Guy Bates Post arrived from Australia last week and left for New York.

Dale Wilson, wife of Frank Snowden, local representative for Shapley-Jordan, musical publishers, is at the Hippodrome this week doing a "single" turn.

The Hippodrome, Les Angeles, formerly a week stand for Ackerman & Harris, starts a split week policy this week.

The Ed O'Brien Musical Comedy Company, at Joyland Park, Sacramento, for the past five weeks, will close there Sept. 28.

Marla Golden is playing a special engagement at the Mad Pulton Theatre, Oakland, this week.

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at Really Reasonable Rates for
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food and everything The Best.

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124 South 13th St. (Oct. 1st)

Frank Atkins' tabloid, by Charles Alphin,
which appeared at the Casino last week, will
be discontinued. The principals and chorus,
including Phil Rock, principal comedian, will
be retained for Alphin's new show, "The King
of Slam," opening next week on the one-
nighters in California.

ATLANTA.

LYRIC (Hugh Cardosa, mgr.).—U. B. O.—
First half: Ferrera Sexton, Dean and E. E.
Brown, Hines and May. "Childhood Days."
LOWRY'S GRAND (Ed. Schiller, mgr.).—
Norman, Howard and Jenkins, Jerald and
Blight, Quigley and Fitzgerald, "Telephone
Tangle," Fox and World.

ATLANTA (Louis Hesse, mgr.).—"America's
Answer," U. S. propaganda picture, opened
week's stay.
CRITERION (Willard Patterson, mgr.).—
Big business with "Stolen Orders" last week.
This week, Constance Talmadge in "Sauce for
the Goose," picture.
FORSYTH (Hugh Cardosa, mgr.).—Playing
Paramount picture. This week, 1st half,
Marguerite Clark in "Out of a Clear Sky,"
Dorothy Dalton in "Five in France," last half,
RALPH (Hank Casady, mgr.).—First half,
Mary Pickford in "Johanna Bellen." Last
half, "The Girl of the Golden West," picture.
BONITA (George Campbell, mgr.).—Musical
tabloid full week; three changes of pro-
gram; getting big soldier business.

ATLANTIC CITY.

This week the Apollo and Globe offer split
weeks in hitting their attractions. The Globe
has for the first half Nora Bayes in "Look
Who's Here." The last half will be devoted
to "I. O. U.," a new play. At the Apollo
Margie Bell has "Billed for the first
time," to be followed by "Come Out of
the Kitchen," which claims the original pro-
duction and cast. The only advance bookings
are at the Apollo, next week (30) is "Miss
Blue Eyes," a new musical play, and the
last half, "The Boomerang."

In the new W. A. Brady play at the Globe
on Thursday and entitled "I. O. U.," Mary
Margie and John Ruben are featured. The play
is an adaptation of a picture called "The
Boomerang."

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CHICAGO

Phone Central 7966

Chant," originally written by Hector Turn-
bull. The dramatic version had the collabora-
tion of Willard Mack. The play had a
spring tryout.

An interesting experiment was tried here
last week, when the Colonial and Virginia
booked "The Strussen Cur," the former
house is under management of the Stanley
Company, and the latter is booked by it.
Competition advertising was used and a sim-
ilar scale of prices.

With the arrest of Jack Kerschener, his wife,
and Mary McMurk in Philadelphia by Atlantic
City detectives, the police believe that
a number of robberies last summer at vari-
ous seasonal resorts will be cleared up. Ac-
cording to the police the Kerscheners and Miss
McMurk lived in a house on Connecticut
avenue, this city, which bore the sign, "Actor's
Retreat," but which really was the rendezvous
of a gang of shoplifters and other petty
thieves. It is claimed by the local sleuths
that when they raided the place last Thurs-
day they found several thousand dollars
worth of goods identified as taken from stores
along the Boardwalk.

"Penny" McGowan is dead. With him died
the secret of the preparation of the terrapin
dancers for which he was famous for years.
He died last night at the home of his daugh-
ter, Mrs. Samuel Young of Atlantic City,
death being due to infirmities of age. He
was 82 years old.

A divorce was granted Monday in Phila-
delphia to Mrs. Ada Heberington Lucas
Patterson Latham from Dr. Harry Elling-
worth Latham, a dentist. Mrs. Latham is the
daughter of Albert G. Heberington, former
President of the Civil Service Commission, and
she has divorced two former husbands. She
is well known in Atlantic City, where she
attended fame for her skill on roller skates
and acted for a time as instructor at a
skate rink.

The Steel Pier further cuts its schedule
of attractions for this week with the departure
of the minstrels, of which John Murphy is
the manager. The Pier Service Commission, a
division of the Leuzen's Symphony Orchestra.

BOSTON.

BY LEN LIBBY.
KEITH'S (Robert G. Lawren, mgr.; agent,
U. B. O.).—"An American Ace" absolute
survivor in local vaudeville. Tuesday
morning the town was talking about it
and a sell-out for the remainder of the week
was assured. The act is running smoothly
despite the heavy scenic investiture and the
musical acts. Nearly all the other heavy
war acts that have hit Boston have not hit
just right and various reasons which made
"An American Ace" seem all the better in
comparison. A mediocre bill supported the

60-minute feature production, with Eddie Bor-
den having things all his own way with his
nut comedy act, which caught the house just
right and went like a house afire. Anna
Gray, the harpist, always a Boston favorite,
went over neatly, giving a Boston favorite,
taking four encores as a result. Athos and
Road opened in what started off like a hope-
tumble shortly after his entrance and then
he came back strong, however, with some
and closed big. Owing to the absence of
the best state acrobatics team in Boston
Werner and Amory Trio, reported due to ill
health, their number "Trio" was given well on
the place to "Hector," the Wonder Dog, and
Warner and Amory were pencilled in second
place. Will O'Neill and Co., in "Dumpy
dog act, although given a heavy position on
the bill, held its place neatly, the patter of
the trainer doing much to make it snappy
pending the few minutes of straight stuff in
certain number of times in response to a
"telegraphic" message from the floor of the
house.

BOSTON (Charles Harris, mgr.; agent, U.
B. O.).—"The Mortgagee Wit" featured
supporting bill comprising Northland, Rino
Joe Martini, and the Doris Lester Trio. Ex-
cellent business in a huge house.

ELIQU (Ralph Gilman, mgr.).—Pictu-
rales.

BOWDOWN (Al Somerby, mgr.; agent, U.
B. O.).—"The Kipling Kitten" headed, only
real act on the bill. Film program. Good
business.

ST. JAMES (J. R. Somes, mgr.; agent,
Int. and Co.).—"Me and My Dog," Paul Earl,
Bell and Caren, and the Bennett Sisters,
film.

GLOBE (Frank Mougher, mgr.).—Pictu-
rales.

ORPHEUM (Victor J. Morris, mgr.; agent,
Loew).—"Shanty" bill headed by Nat Carr; has
well Monday matinee. Wednesday, "The
Dug; Rodriguez Duo, Payton and Hodge."
and her Seven. Vaudeville. Excellent big
success; also Chisholm and Brown, Jessie Lee
Coutt, film and the Doris Lester Trio.

SCOLLAY OLYMPIA (James J. McMur-
row, mgr.).—"The Chilly Chae," film, drew
very response for three, who collected
something else. Vaudeville; Musical Mon-
sieur; "Shanty" bill headed by Nat Carr; has
well Monday matinee. Wednesday, "The
Dug; Rodriguez Duo, Payton and Hodge."
and her Seven. Vaudeville. Excellent big
success; also Chisholm and Brown, Jessie Lee
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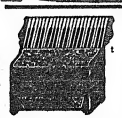
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and her Seven. Vaudeville. Excellent big
success; also Chisholm and Brown, Jessie Lee
Coutt, film and the Doris Lester Trio.

SHUBERT (E. D. Smith, mgr.).—"May-
time," third month and still going big.

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COLONIAL (Charles J. Rich, mgr.)—"Zieg-
feld's" Police, second week running strong
and apparently not feeling the absence of
the students who are out of the clean-up in
larger numbers than ever, but in uniform.

PLYMOUTH (E. D. Smith, mgr.)—"Friendly
Enemies" in for a complete change of the clean-up
in New York. It is going very big.

WILSON (E. D. Smith, mgr.)—"Oh Lady,"
seventh week and holding up.

MAJESTIC (E. D. Smith, mgr.)—"Thurston,
magician, two-week showing at 31 top, seems
to have struck a psychological period and
a popular price. Police turning out strong.

PARK SQUARE (Fred E. Wright, mgr.)—"Par-
lor, Bedroom and Bath," sixth week and
going well.

TREMPONT (Charles J. Rich, mgr.)—"Leo
Diamond" (Charles J. Rich, mgr.)—"Leo
Diamond," second week, in running strong and
every sign of picking up this week rather
than falling off.

HOLLIS (Charles J. Rich, mgr.)—"May
Robson in 'A Little Bit of Fishbones'; last
week to diminishing business.

CASINO (Charles Waldron, mgr.)—"Hast-
ings" "Big Show" with Ben Coleman, a
jugal boy, getting the cream of this week's
burlesque business.

GAYETY (Thomas H. Henry, mgr.)—"Stop
Lively Girls," with Shorty McAllister; big
showing.

HOWARD (George H. Lotz, mgr.)—"Char-
ley Robinson's" "Parlorian Flirt" dunked
by a smash for him. Business holding up
well so far this season.

Next week brings Laurette Taylor in "Hap-
piness" to the Hollis Street, and "Ribbon" with
Robert Mantell, to the Boston Opera
House. Oct. 7, Mantell will play his com-
plete repertoire at this house.

BUFFALO, N. Y.

By L. B. SKEFFINGTON.
SHUBERT-TEBOK (John R. Chad, mgr.)—"The
Man Who Came Back" (2d week), go-
ing strong.

MAJESTIC (Peter C. Cornell, mgr.)—"Madge
Bellamy in 'Polyniana'."

SHIBAS (Henry Carr, mgr.)—"Suffragette
Revue," Allied Song-Singers, Al and Fannie
Steelman, Loney Haskell, Samuels and
Deyo, and Hopedale and Kane.

GAYETY (R. B. Patton, mgr.)—"The Best
Show in Town."

GARDEN (William F. Graham, mgr.)—"Mid-
night Madness," Cornell, mgr.)—"Knicker-
bocker Players in 'The Boat'."

ACADEMY (Julius Michaels, mgr.)—"Musical
Comedy," "On the Roof," first
half; "Quick Lunch," second half.

LYRIC (Charles J. Rich, mgr.)—"La Polleto,
Paul Jones and the Hall Sisters, Martin and
Courtney, Alma Gray & Co., Dattel and Covey,
Arnold and Florence."

OLYMPIC (Bruce Fowler, mgr.)—"The
Lucky Girl," musical comedy;
Beulah Bells, Frazzini, Archie and Walter
Jones, the Newmans.

THEATRE (William F. Graham, mgr.)—"The
First half, Mary Pickford in 'Johanna En-
lita'; second half, John Barrymore in 'On
the Quilt'."

STRAND (Earl L. Crab, mgr.)—"First half,

10% DISCOUNT TO THE PROFESSION

Constantine Talmadge in "The Shuttle"; second
half, June Caprice in "Miss Innocence."
The Knickerbocker Players opened in Buffalo
the Star ("The Bat") Monday, playing to
fair business. Julie Harris was in the role
originated by Maude Pulton, with Frank Wilcox
playing opposite. "Rolling Stones" will be the
next offering of the company.

Tuesday night, Floyd Gibbons, war cor-
respondent for the Chicago Tribune, told of his
experience to a large audience in Elmwood
Music Hall.

The management of the annual Mardi Gras
ball at the Broadway Auditorium Oct. 8 an-
nounced that 500 naval officers stationed here
will be guests.

Dewey Michaels, known in Buffalo theatrical
circles, and associated in the Plaza Theatre
as general manager, is to be shipped to Cleve-
land. Mr. Michaels tried a course of law at
Buffalo University, but it seemed too dry for
him, so he joined the show business in Cleve-
land. The latter is also owner of the Alleandee and
one of the foremost in the picture business in
Buffalo. For the last year or more Dewey was
on deck at the Plaza, but a week ago he de-
cided to build ships for Uncle Sam.

DETROIT.
By JACOB SMITH.
TEMPLE (G. C. Williams, mgr.; U. B. O.).
—George MacFarlane, "American Beauty
Ballet," Clara Vickers & Co., Walter Delmon
and Mary Delmon, Ethel Spittler and Marie
Gasper, Ralph Smalley, Seymour's Happy
Family, McDonald and Aquino.

MILBURN (Gus Greening, mgr.; Nash).—"Pon-
son Smith, Murphy and Montague, Joe and
Lester, LaSalle and Horst, George and
George Smith."

SHUBERT-GARRICK (Richard H. Lawrence,
mgr.)—"Buddy," second week, Sunday
show the average musical production.

DETROIT (A. H. Warner, mgr.; Bert Whit-
ner, known).—"Hamilton," with George Arlino.
Another "Disraeli."

GAYETY (M. W. Ward, mgr.)—"Sydell's
"London Belles,"
CADILLAC (Sam Levey, mgr.)—"Blue
Birds."

The large attendance of ladies is a feature
of the matinees at the Gaiety burlesque the-
atre this season. More ladies than ever, but
the night business is not as good as last year.

The Garrick will be known hereafter as the
Shubert-Garrick.

"Salome" at Adams held over for second
week.

Fred M. Shafter, former manager of Liberty,
who resigned to manage the Academy of
Music, New York, has changed his mind, and
will manage the Adams, Detroit, succeeding
Russell G. Pearce, who resigned. The Liberty
and Adams theatres are owned by John H.
Kunsky.

"America's Answer" the second U. S. official
war feature, will play a two weeks' en-
gagement at the Majestic in October.

Bert Whitney, of the New Detroit opera
house, has dispensed with his orchestra, using
three pieces only—cello, violin and pianist.
This will be permanent.

MONTREAL.
By ARTHUR SCHLESKE.
HIS MAJESTY'S (Edward and Driscoll,
mgrs.)—"A Tailor-Made Man." Next, "The
Bureau."

PRINCESS (Abbie Wright mgr.; agent, U.
B. O.).—"Barb Thorne, Love Doctorate," "Just
a Bel," Miles Nitta and John Jackley, Will
and Mary Rogers, Madison and Winchester,
Evelyn and the Gaiety Girls.

LOBBWS (Ben Mills, mgr.)—"Revue De
Vogue," Buddy Walker, H. Guy Woodward &
Stone, and Evelyn Lorey and Grace, and
film.

GAYETY (Phil Godel, mgr.)—"Hip! Hip!
Hurray Girls."

ORPHEUM (Edgar Beeman, mgr.)—"French
Stock, drawing Nitta and John Jackley, Will
and Mary Rogers, Madison and Winchester,
Evelyn and the Gaiety Girls."

The second autumn Sunday had a notice-
able increase in the attendance at all the
theatres in Montreal.

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Writers of "Smiles"

The other by EGAN & WHITING—writers of "Mammy's Little Coal Black Rose," etc.

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Here is a song that brings joy to a weary heart—that fills to o'erflowing the bosom burdened with war-time anxiety. A song that hits on all six cylinders of musical success—for here is music with a capital M—the singingest, smilingest song sensation in a month of Sundays. A success? Well—you should smile. The greatest fox trot ever written.



I'll Love You More for Losing You Awhile

"Absence makes the heart grow fonder." "Distance lends enchantment to the view," and all other aged axioms are translated into a newer, more modern meaning in this supreme melody. A song that starts a sob—and ends it just that quick. A song that chills and thrills—and, "Though it good-bye kiss breaks my heart, remember this"—sing this song today and learn the sequel to this heart sob. A song with the bouquet of roses—a song that should be on everyone's lips before the season ends.

By EGAN & WHITING

Writers of "Mammy's Little Coal Black Rose," "And They Called It Dixieland" and "Tulip Time in Holland."

When We Went to Sunday School

By KAHN & VAN ALSTYNE

A song of school—and the Golden Rule. A song whose every note finds quick accord in the pulse beat and heart throb of childhood memories. A close-up of the day when you were an innocent cut-up. But, here is the chorus—it's easy to read and worth reading:

When your pa was preacher and my ma was teacher,
We went to Sunday School.
Over my little hymn book I'd look at you;
I caught you peeping, too.
When my dear old mother said, "Love one another,"
It seemed like a wonderful rule;
And you're sweeter today than you were, dearie,
When we went to Sunday School.

A song that will make them stop, look and listen—that enriches the heart throbs and makes the eyes glisten.

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Booked Solid

W. V. M. A.—U. B. O.

Who Wants Me Next?

NEW ORLEANS.

by O. M. SAMUEL.
ORPHEUM (Arthur White, mgr.).—22. Best bill thus far. Herman Timberg, rewarded for distinctive offering; Reno, opened, having taken everything of Joe Jackson's but the name; Alton Stanley, did nicely; Lyons and Fono, warmly received; Frank Stafford and Co., scored decisively; Swor and Avey, uproarious laughter.

GRESCIN (Walter Kattman, mgr.).—Appealing first half show. Oscar Rivoli, premier consideration; Eddie Dunn, splendidly received; Cooper and Gordon, pleased; Lane and Plant, mercurial; Adams and Mangie, capital opener.

TOLANE (T. C. Campbell, mgr.).—Inaugurated season with "Watch Your Step," to capacity. Company surpasses others sent south in same piece. Billy Clark and Kathleen Neal stand out. All principals professed.

PALACE (Sam Myers, mgr.).—Ordinary program first part. Ryan and Joyce, anchored show's bit; Clemens Bros., opened; Middleton and Spillmeyer, pleased; Norwood and Hall, fared mildly; Ballyho Trio, closed.

GERARD (Foster Oliver, mgr.).—Dorothy Dalton in "Vive la France."

Barnes' Circus exhibits here shortly; the only tented organization to visit New Orleans during the year.

Asky Chateau, general manager of the Interstate Circuit, with office in Dallas, reports

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JUVENILE AND SOUBRETTE
WITH MOLLIE WILLIAMS GREATEST SHOW

excellent business for his houses. Chateau was a guest while here of E. V. Richards, Jr.

Herman Fichtengren is here for a fortnight, coming down to oil coupons from his Senger Amusement Co. stock.

Virginia Loew is among those present for the winter months. She is minus her dancing album, Mildred Omar. Miss Omar has been billed as Patina in several places, without caring a puff.

PHILADELPHIA.

KEITH'S (H. T. Jordan, mgr.).—With one of the comedy acts missing from the early portion of the show, where it was needed to get an even balance, and the plaudits of an added number that consumed just seven minutes, this week's bill did not get any the best of the start, but went surprisingly well with a capacity house Monday matinee despite the headline position, and with several new songs, including the inevitable Irish number, which she handled very well, the popular musical comedy star made her usual fine impression. For the closing number she held on to "Sing 'Em on the Rhine," and it was her biggest hit. She sang several extra choruses each with a snapper to it, and could have given a few more. Miss Ring is always well liked here and gives a great reception.

Second honors went to Rita Mario and her orchestra. Memories of Caroline Nichols and the Boston Follies were revived by this well conceived musical number. The girls are clever musicians and their numbers were well received, the applause being loud enough to warrant an extra encore. One of the girls is given a vocal solo and does a superb job, but this added little to the act, but as a high-class musical offering it will also tone down a little in her manner of directing, as her efforts give the impression that she is not sure of her musicians, though all seem capable enough.

Alfred Latell, good impersonator, furnished several minutes of pleasure with a corking little novelty in which he is ably assisted by Elsie Yoket. Latell gets a lot out of his animal characterization, holding the stage several minutes while he indulges in some dog play. Jim Diamond and Sibyl

Brennan did very well with their "Nitty-nonsense" in the next to closing position. They have changed the act very little since it was here last. Diamond is doing only a little dancing now, depending upon his cross-fire chatter with Miss Brennan, who is an attractive woman and an able worker. Diamond has had it easy with his "nut-comedy" following the Ned Norworth act, which put a bright spot in the first half. The Norworth act is one of the wildest of the "nut" offerings seen in some time, but it proved a corking good laugh-maker. Thomas Dugan and Babbette Raymond went on just ahead of Miss Ring owing to the late arrival of their baggage. It was not a good spot, and they were handicapped through having no rehearsal for the business. As much depends upon the smooth working of the act the team did not do as well as it should, but they got a liberal supply of laughs and probably did better in their scheduled places for the evening show. The act always has had the dancing and water tricks, which are handled splendidly, but some of their work is rather crude, especially the hot brick in which the girl makes her escape. Bell and Eva gave the bill a good start with their transpositional tricks, and after the Sherlock Sisters and Jim Foley had pleased in a mild way with their singing and dancing, the Garretts Bros., an added act, scored solidly with their novel hat-throwing tricks and the comedy work of the dog.

ALLEGHINY (Joseph Cohen, mgr.).—The management is running a campaign of big time acts this week, having Sophie Tucker and a Kings of Syncope as the headliner. The price of admission at this house was advanced when the season opened, and it is the plan of the management to build up a better following for "pop" vaudeville in the Kensington section. This is Miss Tucker's first time at popular prices since she surrounded herself with a band, and she opened to a capacity house Monday night. The bill is also above the average, including Mulsie & Cogan, Karl Emmey's Pein, Ray and Pagany, Alloway and Harris, and the film feature, Elsie Ferguson in "Heart of the Wilds."

COLONIAL (H. A. Smith, mgr.).—First half, Martell, Freeman Benton & Co., Gilbert Girls, is

STOP: MANAGERS AND AGENTS: STOP



This is the act you are looking for.
Can hold any spot on any bill.

A hit now on the Coast.

RECKLESS DUO

FRANK RECKLESS, Manager
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"3 Big Competition"

Little Jerry

The smallest man with the biggest outfit
In Hendersonville Direction, J. Kaufman

BLANCHE ALFRED

and her SYMPHONY GIRLS, assisted by

"GERANT" Conductor

Featuring the RAINBOW GIRL

in Novelty Dance

Direction, HARRY SHEA

OSAKI and TAKI

in a Difficult Routine of
Aerial Gymnastics

Direction, FRED BRANT

THE FAYNES

Touring South African Theatres

"The Belles," and Corinne Griffin in "A Girl of Today." Last half, Wills Holt Wakefield, Raymond Wills & Co., Weber, Book & Fraser; Boudini and Bonard, and Fannie Ward in "A Japanese Nightingale."

NIXON'S GRAND (W. D. Wegfarth, mgr.).—Stampped Riders, Billy Bouncer's Circus, Newhook and Pledge, Hamilton and Burns, Van and Carle Avery, Roanmond and Dorothy, and "A Fight for Millions."

KEYSTONE (M. W. Taylor, mgr.).—A musical farce, "Some Baby"; Lerner Girls, Emma and Lyons, Rodin and Bertini, Parano, Claude and Marion Cleveland.

NIXON (H. Perry, mgr.).—Heart Healers in "Planoflage"; Jimmy Lucas & Co., Eddie Heron & Co., Norma Thalma, Veronica Hurstall, and the film, J. Stuart Blackton's "Misaine."

GLOBE (Salsky and McQuirk, mgrs.).—"The Bonds of Old Simples"; "The Rocky Pass"; Jones and Sylvester, the Grey Sonnet, Hanlon and Clifton, Eugene Hammett, Peter Platonov, Padula and Denola, the Testacks.

WILLIAM PENN (G. W. Matel, mgr.).—First half, "Yuccatan," a musical comedy;

Original
Different

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RIVERSIDE, NEW YORK, THIS WEEK (Sept. 23)

Keith's Philadelphia, Sept. 30 Keith's, Washington, Oct. 7 Maryland, Baltimore, Oct. 14,

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Direction, M. S. BENTHAM

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CARLO HELEN CASETTA AND RYDELL

Loew Circuit IN A SERIES OF ARTISTIC DANCING
Direction, MANDEL & ROSE

ter, ventriloquist, pleased; Arthur Pickens and
Co., did well; Frances Kennedy, sat, big
hit; "The Only Girl," boomed down version.
Liked: "Thank you," went big; Love and Wil-
bur closed. C. H. Preston, mgr.; agent, U.
HARRIS (C. H. Preston, mgr.; agent, U.
B. O.)—Good hit. Wheeler Bros., opened,
good; Milton and Rich, fair; Jessie Parker
and Co., good; Symco, marionettes, excellent;
Arthur A. Vine and Co., very good; Sam
Harris, liked; Stirling and Lado, pleased;
SHERIDAN SQUARE (J. A. Hooley, mgr.;
agent, U. B. O.)—First half: "Exemption"
(headlined), Lewis & Norton, Julian Hall,
Wilbur & Lyke, Bonnet Sisters, Official war
films. Last half: Six Tourists (headlined),
Boll Montrose, Finard & Dunbar, Sinfletta Sis-
ters, Joanne, "The Eagle's Eye" (films),
ALVIN (J. E. Reynolds, mgr.)—"The Cop-
perhead." 30, "Rock-a-Bye Baby."
NIXON (Harry Brown, mgr.)—"The
Cherry." 30, "The Country Cousin."
FITT (Tom Bodden, mgr.)—"Oh Boy!"
30, Jerda Kallach in "The Riddle Woman."
LYCUBUM (Ollie Wilson, mgr.)—Fay Court-
ney in "Lilac Time" (second week). 30,
DUQUENNE (Bob Evans, mgr.)—"The
Queen of the Movies" (second week). 30,
"Polyanna."
GATYET (Columbia burlesque, H. Kurtz-
man, mgr.)—"Merry Rounders."
VICTORIA (American burlesque, J. Jones,
mgr.)—"The Record Breakers." 30, "Broad-
way Belle."
ACADEMY (Geo. Jaffe, mgr.)—Stock bur-
lesque—"Yankee Doodle Girl."
K. & K. (Michael, mgr.)—"Mamie Weir
Players and pictures."

The Kenyon has installed a new booth and
picture machine, adding the latest releases
to their regular program of eight acts.

PROVIDENCE.

By KARL K. KLARK.
SHUBERT MAJESTIC (Col. Felix R. Wende-
schaefer, mgr.)—"Experience" playing this
city for the fourth time and with fair pros-
pects of making good.
OPERA HOUSE (Col. Felix R. Wende-
schaefer, mgr.)—"The Father So Damned," adver-
tised as not a sporting picture. It isn't. "The

called a play and is showing each day, not
before crowded houses, however. "Hearts of
the World," film, coming for return engage-
ment next week.
KEITH'S (Charles Loveberg, mgr.)—Chil-
son Chairman, first local appearance, goes well
as headliner; "The Decorator," Julia Nash
and C. H. O'Donnell, Lillian Fitzgerald and
Charles Evans, Williams Bros. "A Study in
Sculptures," Clara Thrope and Co., Armstrong
and James, The Farrows.
EMERY (Martin B. Trothy, mgr.)—Charles
Mack, headlining, first half; Hawthorne and
Anthony, Strassler's Animals, Edith Debridge
Trio, June and Irene Melva. Last half: Ara
Sisters, Dae and Neville, John and Fred,
Dave Finard, Seamy and Seamy.
FAY'S (Edward M. Fay, mgr.)—"Young
Quintet," Frank Reno and Co.,
"Winged Wonders" Thomas and Nicholson,
Harry Tuftaro, The Duplax.
COLONIAL (Robert J. MacDonald, mgr.)—
Dave Marlon with "America's Best,"
BOONING—Pawlick. First half: Fern,
Bigelow and King, Eddie Healey, Long and
Wilkes, LaPolita and De Barr. Last half:
Fairooy, Hall and Brown, Donald Roberts,
Evelyn and Dolly.

The Symphony Orchestra of the Conservatory
of Paris is booked here Oct. 10. This city is
one of four in New England the organization
will visit. The place where it will appear has
not yet been selected.

Robert B. Mantell, at the Shubert-Majestic
and work in Shakespearean repertoire, always
well received in this city.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON.
LYCUBUM (W. R. Corrie, mgr.)—First half:
Cyrl Maule in "The Hiving Grace," second
half: Laurette Taylor in "Happiness."
TEMPLE (J. H. Finn, mgr.)—Rooney and
Boni, Franklin and Jean with Clyde Richards,
Merle King, Edith Clifford, Everest's Cir-
cuscus Kidney and Willette; Frank Shildes.
GATYET (J. J. Yale, mgr.)—"The Best
Trust."
FAY'S (Fred J. Barr, mgr.)—Tommy
Beacon and Co., Jack Ross and Co., Arthur

NOTICE FOR EUROPE

Players in Europe desiring to advertise
in VARIETY, and wishing to take advan-
tage of the Prepaid Rates allowed, may
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own receipts for all money placed with
the Fall Mall to VARIETY'S credit.

Lester, Nelson Trio, Lloyd and Doris Sisters,
Musical Clowns, film.
FAMILY (John H. H. Pennyreese, mgr.)—
Moe Pantier's musical comedy company only
the week with "Ten Days," first half, and
"The Dog's Doctor," second half.
VICTORIA (John J. Farrer, mgr.)—"Miss
Up to Date," musical tableau; films.
PROBABLY (Howard W. Shannon, mgr.)—
First half: William B. Hart in "Ridic-
ulous," second half, Wallace Reid in "The
Source."
REGENT (William A. Callahan, mgr.)—
First half: John Barrymore in "On the
Quiet," second half, Constance Talmadge in
"Sauce for the Goose."

Last Monday Fay's put into effect the
savings of peak pits for use by the United
States Government. Atticket good for any
performance will be given for each ten pits.
No limit to the number of pits one person
may present.

Monday night at the Corinthian Jacob Adler

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PITTSBURGH.

DAVIS (J. P. Harris, mgr.; U. B. O.)—
On a bill topped with music Bert, Bowman
and Cora Bush, Tank Corps, next to closing,
were one of the two bright spots. The other
was Frances Kennedy. After official war
films the Gerald opened with a clever inter-
medial turn followed by Conley and Webb,
another musical act, which only passed. Lee-

GEO. YEOMAN and "LIZZIE"

In "Editor of the Assassinated Press," by James Madison

THIS WEEK (Sept. 23) KEITH'S, INDIANAPOLIS

Have you heard THE GREAT HOWARD sing his New Militant March Song "WHEN OUR BOYS GO OVER THE TOP"

A stirring patriotic song, with an effective melody; lyrics with a punch and plenty of catch lines.

Everyone knows the tremendous success of

"SOMEWHERE IN FRANCE IS DADDY"

But THE GREAT HOWARD has returned to the local theatres, is scoring the biggest hit of his career, with this sure-fire, encore winner which stands alone on its merits. Don't fail to hear

THE GREAT HOWARD Wallop the Crowd With

"WHEN OUR BOYS GO OVER THE TOP"

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presented his wife, Sarah Adler, a Yiddish tragedienne, in "Mothers of the World." The local Yiddish public turned out in goodly numbers to attend the performance.

Annie Hughes, with Cyril Maude in "The Saving Grace" at the Lyceum this week, had an intimate claim to notice in Rochester, as her husband, Lieut. William Mayo Linton, is an officer formerly attached to the local office of the British and Canadian Recruiting Mission.

SYRACUSE, N. Y.

By CHESTER D. BAHN.

EMPIRE (M. E. Wolf, mgr.).—Francis P. Martin, rep.).—First half: Laurette Taylor in "Happiness." Miss Taylor's play is one of the most delightful of the characters which she has created. In the support Lynn Fontaine and J. M. Kerrigan stand out. Beatrice Terry makes an excellent Mrs. Chrysalis-Pole and Perry Ames successfully fulfills the demands of Philip Chaddos. Excellent box office business reported. Last half, of week, Cyril Maude in "The Saving Grace" to advance sale. 30-1. "A Tailor-Made Man."

WYVING (James B. Barnes, mgr.).—Monday night, Floyd Gibbons, Chicago Tribune war correspondent, now on brief lecture tour. Drow well and gave a war talk decidedly different. His lecture is really a history of America's participation in the war. While filled with a newspaperman's "human interest" touch, it is minus the horrors that other lecturers apparently delight in. Gibbons makes a direct appeal for a peace dictated by America's bayonets. 24-25; dark; 27-8. "Fair and Warmer." Advance sale, good. Next week first half, "Leave it to Jane."

HASTABLE (Stephen Hastings, mgr.).—First half, "Bostonian Burlesques." A really meritorious offering. The chorus is headed by Frank Finney accredited with book and lyrics. The lines are clever, the costumes pleasing and the cast talented. The chorus is shapely and can sing. In only one thing has the management apparently cut expense—setbacks. The 1918 version includes skits laid in a laboratory, lunchroom and porchroom. A serious trench scene and a take-off on "Carmen" are also included. Incidentally, the chorus is given a chance individually. Last half, "Bringing Up Father at Home." Next week, first half, Billy Watson and "Beet Trust."

TEMPLE (Albert A. Van Aunon, mgr.).—Vanderbilt. First half, Applause honors go to the headliner, "On Manilla Bay," a musical comic play with Teddy McNamara featured. The skit offers a gunshot, battle fought by miniature ships. While the idea is not new, some of the modifications are, and carry the act over well. Robert Henry Hodge and Co. run a close second with "Bill Bittern, Lawyer." A stylized and fancy-placed. Tilt and Ward, fair. Harmon and O'Connor pleased. Otto Adlon and Co. dug their good.

CRESTHILL (William Brown, mgr.).—Vanderbilt. First half. The hill is heavy on the comedy. James Gray and Co. in "The Toll Bridge," a comedy dramatic skit that Jimmie Barry claims credit for. Jimmie is welcome to it, but, at the same time, the comedy is one of the Cresthill's late "headliners." Australian Stan Stanley in "Too Full for Words," gets the applause with his dandy. McAtty and Ashton add to the comedy. Harry and Edith West, good song and dance hit. Swan's Animals please.

"Girls from the Police," burlesque, 23-24, at the Army, Binghamton. It was succeeded on Wednesday by "Her Regiment."

TO WHOM IT MAY CONCERN:— I, WILLIAM COLINI

appearing in vaudeville with

COLINI'S VARIETY DANCERS

was born at Vienna, Austria, May 22nd, 1875, and came to America, arriving at New York in July, 1898.

My first act was the Four Colinis which appeared in vaudeville.

In the Circuit Court of Cook County, Chicago, Ill., April 18th, 1905, I obtained my citizenship papers, making me a citizen of the United States.

Since this country has engaged in the war my two brothers enlisted in the U. S. Service and are actually fighting in the trenches in France.

I possess various Liberty Bonds of the past issues besides owning Thrift and War Savings Stamps.

I am registered in the present draft and am willing to do my bit as soon as called.

The present act, known as COLINI'S VARIETY DANCERS, is composed of four American girls, one Danish boy (just discharged from the United States Army) and one boy now in Class 5.

In no way can I or my act be considered anything but a loyal American product.

(SIGNED) WILLIAM COLINI.

All Binghamton houses report excellent business for the week.

The Park, Utica, reopened Monday for the fall and winter season. Vaudeville and film, with accent on the film, will be the policy. Matinee, 10 cents; night, 10-15-20.

The Lumber, at Utica, had "Oh Lady, Lady" Monday and followed it with "Parlor, Bedroom and Bath" Tuesday and Wednesday.

The annual Oswego County Fair is on this week at Fulton. The Joyland Carnival Company holds the boards.

The Oswego County Fair opens at Rome Sept. 30, continuing Oct. 1-3. There will be a midway of ten shows.

The season is closed at Rorick's Glen Park, Elmira. This year's unsuccessful season is blamed, more or less, upon the late opening date. Whether musical comedy or straight dramatic stock will be attempted next summer is problematic.

Charges that the anti-Mormon campaign being waged in Central New York by the Na-

tional Anti-Mormon League is nothing more or less than a scheme to boom the picture, "The Mormon Maid," are going the rounds in Syracuse and vicinity. The charges are detailed by Mrs. H. Hildreth, chairman of the local branch of the League. Mrs. Hildreth brands the charges as part of the Mormon plan to fight the work. Attorney Samuel D. Matthews, secretary of the League, is said to control the rights in 24 states for the film. In Syracuse it attracted crowded houses to the Eckle last week. A lecture was given in connection with it.

A stupendous spectacle is scheduled for Auburn week Oct. 7, when the centennial of the Auburn Theological Seminary will be observed with a gorgeous pageant showing the birth of Presbyterianism, the settlement of the military tract by Col. John L. Hardenburgh and the founding of the Seminary. The book has been written by William Channing Langdon of the University of Illinois, first president of the American Eugenics Association, while the music was composed by Prof. Frank LeFevre of the University of Texas. Scores of professionals, augmented by local talent, will appear in the cast.

The Knickerbocker Players, who claim the Empire in this city as their home, opened a season of winter stock at the Star Theatre, Buffalo, on Monday. The personnel of the company is changed to quite an extent. While Frank Wilcox, half owner of the Knicks, remains as leading man, Minna Gombel, who, in private life, is Mrs. Howard Runyon, wife of the other owner, gives way to Julie Heras as leading woman. Thomas Emory and Hal Brown also remain, but the others are new blood. The Knicks closed a season here last month, after smashing all office records for stock. The Knicks will be back at the Empire next spring. It is said, probably coming here direct from the Star. "The first" is the Buffalo operator, and drew some local Knick fans from Syracuse, despite war-time railroad rates.

Eleanor Sears, daughter of the late Commodore James W. Sears, of Binghamton, who has been studying opera abroad, has made her debut at Rome, Italy, according to cable advice received by relatives in Binghamton. Mrs. Sears sang Michalina in "Carmen." Rome papers unite in praising her voice and declare she scored a warm and hearty success.

Philip Styles Perkins, burlesque reviewer for The Syracuse Journal, is a recruit for limited service.

The Fort Ontario Players, which last week made their debut at the Richardson, Oswego, will become a permanent dramatic organization, permission being given by Lieut. Col. H. C. Thompson, commanding the post. The first performance was presented for the benefit of the sick and wounded and the wounded patients at Fort Ontario and noted about Syracuse. Fulton Rochester and New York. Other bookings are now being made. The cast includes many professional and amateur Goodman, formerly of the Washington Square Players, as general manager and director. Glenn Hunter and Edna Strong, also of the Washington Square Players, are in the soldier organization.

The War Chest Minstrels recently produced at Rorick's, Elmira, by a combination of professional and local talent, will be repeated

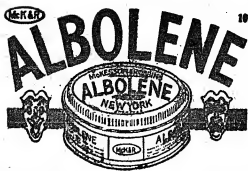
HARRY FENS AND SYDNEY HARRY
In "THE PAINTERS"
Direction, SAMUEL BAERWITZ

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at the University on Oct. 22-24 for the benefit of the Federation Farm, an institution for under-nourished children taken from surroundings where the white plague is breeding.

The sale of the Burtis O. H. and the Cornell at Auburn, both part of the Burtis Estate, is now announced for Sept. 25.

"The Dix, Dix, Dixie Boys from Dix," the Camp Dix minstrel organization, is now touring New York up-state cities. The show was in Binghamton on Friday and at Johnson City on Saturday. The tour will continue until Sept. 20. The cast is drafted from the 11th Battalion at Dix, and the proceeds go to the mess and recreation fund for overseas.

A change of policy is announced by the Crescent at Ithaca. Starting Monday, the house will show the Paramount-Artcraft program exclusively.

The Bastable is the first Syracuse house to have girl waiters. A local legitimate playhouse just tried out a girl in the box office, but the experiment was evidently unsatisfactory. A man is again passing out the tickets.

About the poorest musical comedy to ever visit Syracuse was at the Bastable the last

A NEW ACT STAN STANLEY—Audience Daisy

The only daisy that tells.

All in "one"—opens in audience, finishes in audience.
Cannot conflict with singers, dancers, trampoline, musicians, authors of jokes, but—
Oh, how they laugh; and
No offense to anyone.
I have played every house on every circuit in the United States of America and no man has accused me of uttering a blue line or even using anything having the slightest suggestiveness.

An Audience Daisy grew out of a plant with a trampoline.
Morris & Feil are the gardeners for Stan Stanley, Audience Daisy, as pure as the flower.

This is a revolution I will always have. I am a clean comic, and always will be.
At Baltimore this week our trunks failed to arrive, so we went on in sport clothes—no make-up—and got 150 laughs. Mr. Hangerman was so pleased, at the war, so we expect to play here again some week.
I think Irving and Joe Cooper for splendid offer. Let's it always the way? "To him who hath, shall be given."

half, in the guise of "Mutt and Jeff" in the "Woody West." With the exception of W. B. Browning, as Mutt, and Harry Healy, as Jeff, there's not a trace of talent in the cast.

While attending the Crescent in Syracuse, Mrs. Clifford Foster of Fulton saw her son, Rudolph, receiving the Croix de Guerre in a film pictorial. Manager Brown presented Mrs. Foster with a section of the film as a war souvenir.

May Irwin gave her film lecture on food conservation at the Clayton O. H. the latter part of the week, the proceeds going to the Red Cross.

The Lyceum, Ithaca, on Monday, showed "The Bird of Paradise." Its only other booking for the current week is "Business Before Pleasure," which showed Thursday.

The Richardson, Oswego, had these bookings for the current week: Monday, "Parlor, Bedroom and Bath"; Tuesday, "Business Before Pleasure"; Wednesday and Thursday, "Ramie Danzig" (burlesque); Saturday, "Oh Lady, Lady."

Attorney John A. Tolubus, of Syracuse, former office manager for the law firm of Bond & Schoenck, the members of which are former District Attorney George H. Bond and Lieut.-Gov. Edward Schoenck, was sentenced to serve 18 months in the Maryland State Penitentiary at Baltimore and to pay a fine of \$100 following his plea of guilty to a section indictment in Federal Court at Auburn last week. There were three Grand Jury investigations and Oswego William Cahill of the Temple and Crescent theatres here, was foreman of the jury. Counsel for Tolubus charged that the case was a political case and sought to have the trial postponed until after the November election.

An epidemic of Spanish influenza among the 10,000 limited service men stationed at Camp Syracuse has cut the attendance of men in uniform at local theatres. Close to 600 cases are reported. A controversy is now raging here as the result of an effort being made by certain Syracuseans to make the local camp permanent. The camp is scheduled to close in November, but it is understood that if the state will permit the use of the state fair plant as barracks,

the War Department will maintain the camp until the end of the war. Those opposed to the permanent camp charge the supporters are actuated by "dollar patriotism"—that they want the camp retained solely for the trade it means and that they have no regard for the effect of the severe winter weather on the soldiers who may be stationed here. While the theatre interests here stand to have increased patronage if the camp is continued throughout the winter, it is significant that they have no representatives working for the extension.

TORONTO.

"Rock-a-Bye Baby." Next, "Eyes of Youth."
NEW PRINCESS (O. B. Sheppard, mgr.).—Raymond Hitchcock in "Hitler's Kid."
GRAND (A. J. Small, mgr.).—"Daddy Long Legs." Next, "Over There."
SHEAS (J. Sheas, mgr.).—Nan Halperin, Hostess's Riding School, Foster Ball, Four Holloways, Weber and Risher, Maurice Burkhardt, Yates and Reed, Natalie and M. Farrah.
SHEAS'S HIPPODROME (A. C. McFarlane, mgr.).—Marie Russell, Franklin Comedy Four, Joseph Palmiero, French Bros., McCarthy and P., Francis X. Bushman and Beverly Bayne in "A Pair of Cuddles."
LOBB'S (J. Bernstein, mgr.).—Jimmy Britt, Douglas, Flint and Cox, Margie, Prince and Girls, Guilfanni Quartet, Currie's Casino; special (M. P.), Alice Brady in "The Whirlpool."
STAR (Dan F. Pierce, mgr.).—"Oriental Burlesques." Next, "Razzie Danzie."
GAYETY (F. W. Busey, mgr.).—"Golden Creek." Next, "London Belles."
ALEX (J. & J. Allen, mgrs.).—Marguerite Clark in "Out of a Clear Sky."—Charles ERIAND (Clarence Robson, mgr.).—Charles Ray in "Nine o'Clock Town" (first half); Marguerite Clark in "U. T. C." (second half).
An innovation at Sheas's is the girl artists in natty uniforms with brass buttons.

WASHINGTON, D. C.

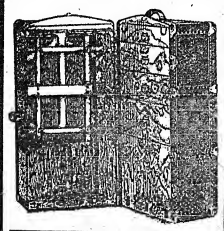
By HARDIE MEAKIN.
KEITH'S (Roland S. Robbins, mgr.).—Val-eeka Suratta, repeated six; Janet Adair,

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great; Bob Hall, hit; Hormline Shone and Co., very well liked; Harris and Morey, went big; Stephen O'Rourke, successful; Robbie Gordon, opened to applause; Collins and Hart, closed to seated houses.
NATIONAL (William Fowler, mgr.).—"The Riviera Girl" opened Sunday night for a return visit.
SHUBERT-DELABRO (L. Stoddard Taylor, mgr.).—Mme. Bertha Kalchek in "The Riddle

BACK IN NEW YORK AFTER AN ABSENCE OF SIX YEARS

KEITH'S COLONIAL, THIS WEEK (Sept. 23)

FRANK HARTLEY

"A JUGGLER WHO ENTERTAINS"

Hearty thanks to Mr. Larsen and his entire staff at Keith's, Boston (last week), for their many kindnesses.

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Woman," with a great supporting cast which includes Robert Edeson, A. E. Asen and Albert Brunning. Monday night opening. POLY (C. J. Harris, mgr.),—Barney Bernard and Alexander Carr in "Business Before Pleasure," Big opening Sunday night; could stay for two weeks from indications. See McGinnis' review excellent notices in the feminine lead. LYCEUM (M. Thomschoke, mgr.),—"The Peasant Woman." COSMOS (B. Brylawski, mgr.),—"The Lit-

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MORT SINGER, General Manager—TOM CARMODY, Booking Manager
Majestic Theatre Building CHICAGO, ILL.

He Burglar," Weber and Elliott; The Royal Garconnes; Mr. and Mrs. W. O'Hara; Arthur Ribby; Hanlon and Clifton; "Hick" Manhattan. LOEW'S COLUMBIA (Lawrence Beatus, mgr.).—Films.

Harrison Fisher is to aid the Q. M. boys at Camp Meigs in their forthcoming production, "Aida Boy." Mr. Fisher is going to design that cover for the program, telegraph-

ing to the effect that he would be proud to do so, the telegram being read with the boys were in rehearsal by the commanding officer, Col. D. H. Gentry. Oct. 20 has been set for the show at Poli's Theatre.

T. Arthur Smith is closing his final contracts for the concert season held here every winter under his management. Maggie Teyte, soprano, and Umberto Serravallo, tenor, being signed last week.

MOVING PICTURES

NEWS OF THE FILM WORLD

41

David G. Rodgers, former manager of the American, has been appointed manager of the United office in Minneapolis, Minn.

The Harknesses have sold the foreign rights to 14 of their pictures to the Export & Import Film Corp.

A release is being made of the Metro feature, "The Shooting of Dan McGrew," starring Richard Brosse.

"The Sins of the Children," to be produced by B. S. Moss, will be directed by John S. Lopez. Work began this week.

D. W. Griffith's "Hearts of the World," which opened at the 44th Street April 4, will end its run Oct. 5.

For the first time Mae Marsh will play a dual role in her coming Goldwyn feature, "Hidden Pines."

Florence Turner arrived in San Francisco last week. She goes to Los Angeles, where she will do a war film, "The Patriotic Mother."

Bessie Barriscale has entered into an arrangement with Robert Brunton Productions Co. for appearance in eight pictures, to be distributed by Yvonne Haskin's service.

Carmel Myers has started work on her latest Bluebird feature, "The Beautiful Mongrel." Rodolphe de Valentin will play Miss Myers' leading man and Paul Powell will direct.

"The Lure of Luxury," the Bluebird feature formerly entitled "The Bargain True," featuring Ruth Clifford, has been scheduled for release Oct. 7.

Thomas A. Persons has been engaged as studio manager, and in the future he will be in direct control of all productions in which Doris Kenyon appears for De Luxe Pictures.

Barbara Castleton, a former World star, has been engaged to support William Faversham in the Arcturart feature, "The Silver King."

The Liberty Feature Film Co. of San Francisco, began work on its second feature, which they have titled for working purposes, "Don't Trust the Hand That Feeds You."

The picture rights of "The Belle of New York" has been purchased by Select. The leading role will be played by Marlon Davies. Work on the scenario will be started immediately.

William S. Hart came into New York this week from Chicago, where he stopped off for a short stay. Hart's jump East at this time is stated as being officially arranged in behalf of the new loan drive.

George M. Cohan is about to undertake his second Arcturart picture under his second series' contract with Famous Players-Lasky. There is some talk about it being "Forty-five Minutes from Broadway."

With the completion of "Slack 'em Sam" for the next Liberty Loan Drive, Douglas Fairbanks has started work on a propaganda picture to be used during the Fifth Canadian Victory Loan.

Robert Marks will put on the dances in "Listen Lester," the forthcoming musical farce by Harry Cort and George E. Stoddard, with music by Harold Orloff, which John Cort has in preparation. It will feature Emma Carus.

Owing to the difficulties attending the production of "The Goddess of Lost Lake," a Robert Brunton production starring Louise Blum and scheduled for release Oct. 30, a Bessie Barriscale feature, "The Heart of Rachael," completed for several weeks, will be released in its place.

"The Birth of a Nation" syndicate, organized to handle a series of special features, has purchased the rights for the United States to "Mickey," with the exception of New York State, which was sold to the Metro Film Exchange. The picture was owned by W. H. Productions.

Emmy Wehlen is working on a Metro picture called "Sybil on a Spree." In her support are W. L. Partridge, Frank Currier and Eugene Akter. Another Metro picture in the process of filming is "Katie of Kentucky." Max Allison has the stellar role and Robert T. Thornby is directing.

Evelyn Nesbit, in "Her Mistake" and the rest of the special productions released by the Producer's Distributor's Corp., embodying Frank Hall's plan of features at fixed rental prices ten, twenty and thirty dollars per day, will be distributed through independent exchanges in the east and through the General Film Company in the west and south.

Bert Lytell has started work on "The Spendeb," his sixth under Metro. The picture is being made in Hollywood, Cal. It is from a story by Frederick Grim Barlett, which appeared in the Saturday Evening Post. In the company are a young woman called Clara Mor-

ris, Thomas Jefferson and William V. Mong. Charles Swickard is directing.

Forthcoming Metro releases are "Little Miss Moneypenny," starring Francis X. Bushman and Beverly Sills; "Chase a Lady," director; "Oh, America!" starring Viola Dana and directed by John H. Collins; and "Five Thousand and a Hour," starring Kate Hamilton in a pietization of the George Randolph Chester novel and directed by Ralph W. Ince.

"Wilson or the Kaiser?" will be the title of a new propaganda picture made as a Screen Classic, Inc., and released through Metro. It deals both with the war and reconstruction. Charles Miller is directing. The leading role will be played by Cedric Belfrage. Others in the company are Margaret Anton James, Magie Weston and Charles Edwards.

Norma Talmadge's next picture to be released is called "The Forbidden City." It will be shown at the Rivoli Oct. 6. It was made under the direction of S.A. Franklin and tells the Chinese story. Thomas Meighan is her leading man. The picture was taken all over the state, part of it in Chinatown, where 100 Chinese girls were unsexed (probably more or less literally) for extra work.

Upon completing "Allies," Carlyle Blackwell and Evelyn Greely, now working on that World feature, will be starred in "The Forest Rivals," the next World feature in which they will appear. With them in the cast will be Jack Drumler, Johnnie Sims and Albert Hart. Dell Henderson will direct. Other World pictures being made are "The Love Defender," with June Blividge, Madge Evans and Frank Mayo, Torft Johnson directing, and "What Love Forgives," starring Barbara Castleton and including Mmes. Myrtle Wagner White of the Chicago Opera Company.

Lieut. Cleaves Kinkaid, U. S. A., author of "Common Clay," the Broadway success of two years ago, filed suit in the Supreme Court Sept. 21 against A. H. Woods, the producer, for an accounting in the royalties of the play mentioned. The author alleges that no accounting of the receipts from his play had been rendered him in the last year or so. In the motion picture rights, he had half interest, also the stock production rights, and lastly, the Yiddish rights, which Max Gabai acquired. Kinkaid is certain something is coming to him.

ORDERED TO TAKE OUT LICENSE.

Joe Jermon was brought before Magistrate Corrigan in the West 54th Street Police Court Monday morning on complaint of the Commissioner of Licenses.

Attorney Jacob Weissberger, acting for Frank Cook and James Savo, filed the complaint at the Commissioner's office and the charge was preferred by Deputy Commissioner Whalen. Attorney Weissberger acted as the Commissioner's counsel. Defendant was represented by Attorney Joseph Denenberg.

It was alleged that Cook and Savo signed a managerial contract with Jermon to represent them in securing theatrical employment. The latter booked them with Jacobs & Jermon, charging Savo five per cent. commission and Cook \$10 a week. It developed Jermon had no agency license. The magistrate ordered defendant to take out a license forthwith or he would accept the complaint.

By advice of his attorney defendant immediately applied for an agency license. Attorney Weissberger says he will, on behalf of his clients, sue for the recovery of the moneys paid Jermon by his clients, amounting to about \$1,000.

TOURNEUR'S NEW ONE.

Maurice Tourneur's second production will be ready in a fortnight, when it will be given a Broadway showing. The picture is tentatively called "The Woman."

In the cast are Paul Clerget, Ethel Haller, Fairs Binney, Gloria Goodwin, Chester Barnett, Flora Revalles.

It is in seven reels.

FOUR-MINUTE MAN HELD OUT.

Providence, R. I., Sept. 23.

Last week when the Four-Minute men awarded the Government certificates to the various theatres here where Four-Minute Men had been permitted to speak, the Gaity did not receive one of these. Jacob Conn, manager, has made a vigorous protest claiming, the Four-Minute Men have used his theatre at all times, and claims that order by which he fails to get a certificate is a slap at his patriotism.

The Gaity is rented on Sunday nights to the People's Forum where Socialists and other speakers give addresses followed by brief five-minute discussions. The People's Forum has caused the Department of Justice officials here much concern in the past. According to Mr. Conn, the explanation given by the chief of the Four-Minute Men is that this theatre is not given over to the exclusive use of the Government. Mr. Conn, however, is not satisfied with the explanation.

INCORPORATIONS.

William Fox Theatre Co., Manhattan; \$10,000; N. Frank C. W. Ames, S. E. Rogers, 623 West 141st Street, Manhattan.

Federal Photo-Play, Manhattan, \$50,000; H. L. Gellor, R. Reubens, T. Kearney, 128 Broadway, New York.

Moggy Motion Picture Corp., Manhattan, \$25,000; M. Sulzberger, S. Egan, I. Enselman, 58 Park Row, New York.

W. M. Productions, Manhattan, amusement, \$5,000; W. & W. Morris, Jr., A. Laiffel, 55 Lenox avenue, New York.

ATTORNEYS.

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Written and directed by J. A. Golden

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KILDARE OF STORM.

Taken from the novel of the same title, "Kildare of Storm" is a Metro release, starring Emily Stevens. It is such a picture as could be looked forward to with Miss Stevens the principal attraction. She plays Kildare's wife, reeling for a moment of consciousness. Mrs. Kildare likes a doctor and the doctor likes her. But that is all. Kildare thinks otherwise, however, and when he finds a note written by his wife to the doctor and secondly, his wife has always refused him, upon obtaining the note from a servant he goes after the doctor and is killed by him. Kildare is then sentenced to life imprisonment for the murder. After five years he is pardoned. After some more years he meets the doctor's son. Kildare, just after the servant girl confessed. As the doctor had been waiting for something like this, the way was then cleared for the marriage of the doc and Mrs. K. When the doc left prison, pardoned, he wouldn't even see Mrs. K. Said the world still believed him to be a murderer. So he went to doctoring in a little way from the Kildare home. The doc always lived a little ways from the Kildares. In the first reels Mrs. Kildare would ride on horseback to the doc's home in the daytime and wait over there at night. She probably thought more of the horse than she did of her feet. In the fifth of the five long reels, the servant said the doc could hit Kildare once with his riding crop, while she hit him twice. There's quite a lot of unimportant detail worked out, and some excellent individual acting. Miss Stevens appears to have grown heavier before the screen, and in this picture younger as the film progresses, although there are a couple of long lapses. The book may have had enjoyed popularity—the picture won't. It's too commonplace. *Hena.*

A WOMAN OF IMPULSE.

La Voce.....Ida Cavallieri
Nina.....Gertrude Robinson
Count Nerval.....Raymond Bloomer
Dr. Paul Spencer.....Leah Baird
Mama Gardiner.....Ida Waterman
Dr. Paul Spencer.....Leah Baird
Mrs. Stuart.....Matilda Brundage
Clio.....Florence Sotomayor
Lina Cavallieri in "A Woman of Impulse" (Paramount) again proves herself an actress as well as merely a beautiful woman. It is a part well suited to her temperament and talents. The play is a well acted and private showing. It tells the story of Leonora, the daughter of a poor lace-maker, possessed of a beautiful voice but with no means to cultivate it. Discovered by Mr. and Mrs. Stuart, wealthy Americans, Leonora and her sister, Lucia, are adopted and upon the death of the girls' mother. After studying Leonora becomes a famous prima donna. As La Voce, Leonora meets a Spanish nobleman called Count Nerval who wishes to marry her, but she hesitates owing to his jealous nature. When his American cousin, Phillip, pays court to Leonora, Nerval persuades her to consent to his suit and they are married.

On the way to America the younger sister, Nina, meets Dr. Paul Spencer, and they fall in love. Phillip, back in America, persuades his mother to invite them to their home in the Orient. This does not suit her wife, Phillip falling in his renewed attention to Leonora, turns to Nina. But Nerval has again become jealous of his wife. Learning that Dr. Spencer is on his way to see Nina, Leonora goes out in the garden one night to tell Phillip Nina will be unable to keep him. Leonora rises out in the garden one night to tell Phillip Nina will be unable to keep him. Leonora rises out in the garden one night to tell Phillip Nina will be unable to keep him.

While the picture is cut to fit Cavallieri, and does fit her, she is capable of doing bigger and brierlier things. The support is an excellent company. Especially good are Ida Waterman as Phillip's mother, Gertrude Robinson as Clio, Raymond Bloomer as the Count and Robert Cain as Phillip.

The direction, photography and scenery pass.

THE WINDOW OPPOSITE.

Helen West.....Leah Baird
Peggy Harmon.....Violet Palmer
Molly.....Matilda Brundage
James Manley.....Florence Sotomayor
Robert West.....Harry Burkhardt
Sidney Holmes.....Edward Mackey
John Manley.....Joseph Burke
Martin Cross.....Ben Hendricks
In "The Window Opposite," starring Leah Baird, Ivan has made a picture which promises thrills at the outset, but which is too long and greatly inclined to drag in spots. It could scarcely have been written for Miss Baird, as her part is by no means the stellar one.

In the window of the title a murder is soon committed. In the dead of night, against the bright light within, a hand clutches a long dagger, stabbing a person out of the range of vision. The effect is very good.

Next door to the house of the tragedy lives Helen West with her drunken husband, Robert. And here comes Sidney Holmes, an old friend, to visit them. He sympathizes with Helen in

her neglected state. In the next house lives John Manley, whose son wishes to marry Peggy Harmon, Mrs. West's sister. Her mother opposes the match, and the two attempt to elope. Manley goes to his father and asks for funds, refused. So the son takes lodgings outside and goes to work.

Shortly after the father is found stabbed to death. Manley is arrested, charged with the murder, and found guilty. He is supposed to have been seen leaving his lodgings late on the night of the murder, and to have returned some time after. Through the efforts of Peggy a famous criminologist is consulted, and he eventually traps Aguinaldo, a Philippine servant in the house, into a confession. This he does with the aid of a medium who utilizes his illusions in the man's room in the night to terrify him into a con-

fession. The person who saw the hand in the window is Holmes, and it is he who tells the criminologist the hand was brown.

Helen West had walked in her sleep the night of the murder, had fallen and been stunned without waking, and West carried her back to her room. Here he saw the murder, and rather than compromise Helen prefers to let Harmon suffer.

The drunken husband considerably dies, and the two couples are at last free to marry. It turns out that the Philippine servant was old Manley's own son by a Philippine woman whom he had later deserted. The son had come there with the express purpose of revenge.

The picture has been made with infinite care and attention to detail. The lighting is exceptional, as there are many night scenes and,

sharply etched admirably secured. Miss Baird does what she can with her role.

The honors go to James Morrison in the dual role of young Manley and the Philippine. It is a fine piece of differentiation. He appears alternately as a fair young American and as the swarthy Philippine, yet keeping the similarity in appearance which is essential to the plot.

The company is of uniform excellence and the direction good.

Frank Griffin, comedy director associated with Lubin and later with Keystone and Sunnott for many years, is now with L-Ko.

Raymond S. Peck has been appointed manager of the Mutual branch at Montreal, succeeding Basil Horehall.

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MOVING PICTURES

COME ON IN.

A comedy, of enlivenment before the draft, with almost Truax and Shirley Mason starred. There are laughs in the picture and in the captions. Not many, but some of the laughs are real hearty ones. Suppose you are there so when Mr. Truax is rejected through his size, height instead of his dependant and on the way to the river to destroy himself, he bumps into a German. And guess what happens to the little fellow over the head, breaking a bottle. With the bump raised by the bottle, Truax rushes to the dependant and on the passing, his height raised by the bump to 10 inches. There are other comical points, mostly as extravagant ones, burlesque or grotesque, as you may see them, written into the scenario by John Kinsley and Anita Loos. The film tells how Truax was advanced to a sergentancy and later to a lieutenant when he rescued the colonel of his regiment, who was the uncle of his girl. The colonel had been snared by a band of German spies, one of whom was in Truax's company and also in love with his girl. The spy married the girl, but her husband was arrested while starting on their honeymoon to Atlantic City. Truax did that, after saving the colonel. It's a comedy film, built to fit Truax and his stature. It does both and is mildly amusing. Truax is called "Fiddle" in the picture, but as none of the captions ever say "very good, Fiddle," that may be overlooked. The captions have the large portion of the fun buried. Were the comedy story more legitimate and less travesty, it might have been better. "Come on in" (though a poor title) is a good first try for Truax. His would be a worth while as a film comedian with proper material. "Come on in" merely makes you long for the next one, to see if Truax is really a comic. No alarm, for there is no telling which in this feature. Miss Mason doesn't figure. She's just billed as her importance. *Sine.*

THE WHITE LIE.

Dorothy Kingsley.....James Barricade
Mary Jane.....Mary Jane Irving
Gordon Kingsley.....Edward Coan
Frank Mason.....Charles Quinn
Dorothy Kingsley tells what is termed a White Lie when she tells her husband that he is the father of a child to which he consents at the slightest relationship. It is some bit. But things are not quite so shocking as might be supposed. It is the nature of the picture, which Gordon Kingsley rewrites another man's child is "The White Lie." Here a married man plays Dorothy Kingsley, the young woman who tells the painful truth.

Frank Mason calls on Dorothy during her husband's absence, and from their conversation it is learned that the man is a married man, a father, a child. Kingsley returns home soon after and tells his wife that he has ordered a man to come to his home to draw plans for their new house. Dorothy registers guilt so noticeably that only a blind man could fail to notice. Frank comes to dinner and both he and Dorothy behave as if they were trying to get out of the room in pantomime. The climax comes when Dorothy says Frank a note telling him she was not his wife, and that she will come at once to his apartment. She goes, but someone has been there since she left. Frank is a returned crook, and when some of his former cronies are caught turning a trick one of them enters his apartment, thinking he has "squeaked," and states him in the back. Gordon, suspecting something wrong, follows his wife, arriving before her. Detectives find him heading over the dead man. Then Dorothy arrives, while the others hide in an adjoining room. Fat through the "third degree," she finally tells one of the men that the dead man had been a school friend, that during her husband's absence in Europe she had found him breaking into her house, that she had reformed him and helped him and his wife, and when the latter died she had adopted the child and passed it off to her husband as her own, as she is unable to have any. She is allowed to go to her mother, her husband, quite reconciled, follows when the man who committed the murder is captured and has confessed.

The characters in the picture are as well played as could be expected, considering how overdrawn and very improbable the whole thing is. As far as popular interest is concerned, "The White Lie" should be a success, and that is the main thing.

THE APPEARANCE OF EVIL.

Maida Brown.....John Elbridge
Louis Letchworth.....Frank Mayo
Gordon Brown.....Douglas Redmond
Harold Brown.....George MacQuarrie
Miss Spurgeon.....Nora Cecil
Miss Quinby.....Inez Marcel

In this World feature, shown privately, June Elbridge, the star, is to be seen in a congenial part and in a picture that is interesting, original and well told. It is the story of Maida Brown who comes to Bayport, a small suburb, with her small men and takes a boy.

Louis Letchworth pays frequent week-end visits to Maida and the two make such elaborate and unending love that the servants and the whole village are scandalized. From their remarks, in the next film, the spectator knows that the two are married, but the villagers don't. Maida's reason for wishing

to keep the state of affairs a secret in the face of so much that is unpleasant is for a time inexplicable.

Louis has borrowed, through his lawyer, \$100,000 from a mysterious benefactor to promote an airplane factory. The scheme is a huge success and he is soon able to repay the money. It is made plain early in the picture that Maida herself loaned the money. If this were not shown quite so soon there would be an opportunity for a stronger denouement to the story.

By the terms of her late husband's will Maida will lose her entire inheritance if she marries again. When asked if she is married to Letchworth she denies it. Then her husband's family threaten to take away her child on the ground that she is unfit to bring him up. So Maida confesses her mar-

riage. But there are no proofs. They were married in Belgium soon after the invasion and destroyed their certificate for reasons of safety. The only witness was an old face. Louis sketches him from memory.

It is known that there are some newly arrived Belgian refugees in New York. Suddenly Louis' lawyer appears with the very old scoundrel. He swears to the marriage and Maida is given her proper legal status.

It appears that she has kept her marriage a secret to draw the money from her late husband's estate to finance her present husband's scheme. But now he is able to pay old witnesses and slowly pull off board, mountings and scar. It was all over make-up, the man being an old time character actor

who has never seen Belgium. But nobody is the wiser.

In addition to June Elbridge, Frank Mayo and Clay Clement, Jr., are good in the principal male roles, while deserving of special praise is each and every one of the different types of villagers. The direction is good, and the whole picture, if far-fetched, decidedly amusing.

A feature of J. Stuart Blackton's picture, "The Common Cause," now being filmed under the auspices of the British-Canadian Security League for distribution by Vitaphone, will be the British tank "Britannia." The tank, which will be seen in action in several scenes, was operated for the picture by Capt. Richard Hale of the British Army, who was in service with the "Britannia."



The Motion Picture Industry is in the

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THE STEPPING STONE.

A Triangle five-reeler, starring Frank Keenan with Mary Boland. It is not likely a recent release and was caught for a one day showing at the Stanley New York.

There's not much to the picture, other than Mr. Keenan's fine playing. Perhaps Miss Boland would have loomed up more brilliantly with more to do with it. A noticeable performance was given by the unknown facilitating husband, who was raised to prosperity and dropped to dependency in the first two reels.

The story is of Keenan as a Wall Street ruler becoming attracted by Miss Boland as the wife of the useless one. He decides to establish the family in wealth and position,

suspecting that the husband will walk out when everything is coming his way. The magnate forgot to figure on one thing—and the wife walked out first when she saw the flash, without leaving word where she had gone. The Wall Street man and the husband suspected the wife had killed herself.

About a year after the magnate met the widow in the office of a broker, for a scene that it had taken up about two reels to reach. Then he married her and the picture was over. It could have been told in one reel.

Monte M. Katterjohn has completed the continuity of his first original story since joining Paramount. Production will start this week.

THE MANTLE OF CHARITY.

Just when one thinks that there wasn't much of an excuse for making this subject, "The Mantle of Charity" (America) and a "Pathe" feature, the scenario takes a sudden twist and right bangs in the gro-o comes a climax that is sure to have picture audiences laughing unexpectedly during a scene that is supposed to be as serious as death itself.

The story is old, but this unexpected climax isn't, that is, it hasn't been drummed to death in the pictures. The nice looking young man in the picture is running a charitable organization and seems so wrapped up in the project he unexpectedly meets a charming young woman whom he takes under his charitable wing, and because she has a baby—at

least, the little bundle she carries gives him every reason to suspect that it is her offspring. She gives her a job as a elevator operator. In due time he takes it upon himself to believe her a mother and a daughter. An old scoundrel who in truth is her guardian. The audience knows that the girl is as rich as a treasury mine and that the supposed baby is her pet dog. She goes through with the deception and when she finds the young man's money because the needy one had a baby and that ill, the young man who had denied the father of the young man's heart known to his line of investigation learns that she is really his mother and he helps to get her out of his office.

This rich girl, known as Norma Malone, organizes across the street a charitable organization that rendered aid first and made an investigation afterward. She had them all rubbing back when he tacked up a sign reading that "We help and never investigate." Then the mother that the girl had helped comes into vision, telling of another climax at home. The drunken father won't go to work and demands that the woman go on the streets and pick up coin that way. The young woman says, "If the young man of charitable inclinations is half a man he would go up there and while the scorching out of the drunken brute. He retaliates, "If you are half a woman, you will come along and watch it." She goes.

There comes a merry fight. The drunk starts to whale the daylight out of the other man. The latter drinks renewed courage and calls in, giving the drunk a knock-out punch. As he stumbles there, at his fallen adversary, the mother, the very same woman who had been helped by the rich young man, with a poker gives the young man a k. o. from the rear.

It is a scenario that jumps a wide ditch at the beginning, leaves much to be imagined and really runs through an absurdly far-fetched channel until that fight, and then the comedy fricas saves the film from doing a Brodie.

There is nothing else to the film. Not much acting. Margarita Fisher is featured. She is the rich young girl with the "diamond baby."

Photographically this American-Pathé answers all purposes, with some of the scenes capitally staged.

LAUGHING BILL HYDE.

Laughing Bill Hyde.....Will Rogers
Ponoch.....Anna Lehr
Black Jack Burg.....Clarence Oliver
Dr. Evan Thomas.....Joseph Herbert
Joseph Stetson.....Joseph Herbert
Denny Stern.....Clarence Oliver
Danny Dorgan.....Dan Mason

Will Rogers, erstwhile larrikin thrower, of later years a monologist, made his debut as a screen star in Rex Beach's "Laughing Bill Hyde," a Goldwyn picture, directed by Hobart Henley.

A new star to fill-dom is necessarily a matter of importance to the trade and it should be stated early Rogers is a success. He isn't an actor on the screen any more than he is on the stage, hangs his head in the same manner, comporting himself with the same shambling awkwardness. Nevertheless he regulates humor and pathos as incidentally as his monologue are punctuated with humor. A close-up of him depicting grief over the loss of his pal shows him gulping his "Adams apple," and for the portrayal of humor he has a most cunning smile.

The star is surrounded by a well selected supporting company with painstaking and intelligent direction. The story is western in locale and is in Rex Beach's best vein. "Laughing Bill" is a man who has been "borrowing" things in the absence of their respective owners since he was ten years old. The tale begins with Bill and his pal breaking jail. It develops later he was going five years for assaulting his brother-in-law for abusing Bill's sister.

In the escape Bill's orony is mortally injured. He sticks by him, carrying him to the home of a physician. When his pal dies Bill heads for the Alaskan gold fields. On board the ship he is in a bathroom robbing it when its occupant enters. It is the doctor, who determines to reform him and cure him of consumption. Bill is a bad one, morally and physically. A warm friendship is thus created. The doctor has gone to Alaska to make his fortune, being poor and in love with a sweet young girl who will wait for him.

Bill meets a half breed Indian girl who has been robbed of her mine by an unscrupulous promoter. He is sure he has been robbed of a goodly portion of the mine's output by his foreman. Bill straightens things out for the girl and the doctor and wins the Indian maiden for a wife. That he has to resort to dishonesty by "walking" a worthless mine belonging to the doctor and foisting it on the unscrupulous promoter does not take away from the attractiveness of the sympathy for the fall-bird lead.

There is considerable comedy, tho' the titvill audience last Sunday afternoon laughing at some of the title. Rogers makes of "Laughing Bill" a very human individual, not idealized romantic personage, but just an ordinary mortal with a soul.

The first Will Rogers picture may be set down as a success. If future ones fit his personality as snugly we shall have another star for the screen.

Front Line Trenches

Here Are the Star Pictures and the Exchanges That Distribute Them

Fourth Liberty Loan Distributor

Alice Joyce	V
Gladya Lealle	V
Cordona Griffith	V
Harry T. Morey & Betty Dwyer	V
William Williams	V
Earle Williams	V
W. S. Hart	VP
Lillian Gish	PP
Max Sennett	PP
Charles Ray	PP
Dorothy Dalton	PP
Emil Bennett	PP
Mary Pickford	PP
Douglas Fairbanks	PP
Wallace Reid	PP
Elie Ferguson	PP
Marguerite Clark	PP
William Faversham	PP
"Fatty" Arbuckle	PP
George Robson	PP
Mr. and Mrs. Sidney Drew	PP
Harold Lockwood	PP
Edith Stevens	PP
Norma Talmadge	PP
Alice Brady	PP
Geraldine Farrar	PP
Goldwyn All Star Cast	PP
Max Murray	PP
Charles Chaplin	PP
William Farnum	PP
Gene Raykova	PP
Dustin Farnum	PP
Kalem All Star Cast	PP
Frank Keenan	PP

V—Vitaphone Company of America
VP—Famous Players-Lasky Corporation
M—Metro Pictures Corporation
S—Select Pictures Corporation
G—Goldwyn Pictures Corporation
U—Universal Film Mfg. Corporation
FN—First National Exhibitors' Circuit
Ma—Majestic Film Corporation
P—Fox Film Corporation
GP—General Film Corporation
F—Felix Bruchman, Inc.

\$1,000,000,000
Is Our Pledge!

MOVING PICTURES

FILM PRESS AGENTS.

Lon Stewart is now handling the publicity for the Triangle.

Bert Adler is general publicity representative for the Inter-Ocean Film Corporation.

Al. Strassman, for some time attached to the press department of the Smith & Goldwyn office, has been engaged by Louis Mayer to take care of all the press work for the new Anita Stewart picture.

Ewan Justus, formerly with the Fox, and has just recovered from a long illness, will be up permanent work in his line.

Henry MacMahon, in addition to writing the press matter for the Educational, is doing considerable special writing for numerous magazines and monthly publications.

W. J. MacInnes, director of advertising for the War Division of Films, is a former Chicago newspaperman. The war films department have leased three floors at 6 West 48th street, where MacInnes and staff were the first to move in last week. MacInnes is getting out all kinds of general and special stuff for the war film feature, "America's Answer."

In the "Independent" with which is incorporated "Hargreave's Weekly," appears a series of articles on "Confessions of a Motion Picture Press Agent." The last of the three contributions deals with the inner side of the industry, with some interesting revelations on things in the passing that happened but which heretofore were not published. The name of the press agent writing the articles is withheld, but the writer appears to know all about it.

Lieut. Wells Hawke, commissioned to handle all of the press work for the navy, and who is continually putting all sorts of stunts stimulating recruiting, especially in New York, has the navy film publicity also under his supervision, with a specially designated picture squad.

H. R. Judge, now the general press agent for the United Theatres Picture Circuit, was with the George Arliss company for five years as manager. He is also a former newspaper man.

Walter Sanford, recently general press representative for Fox, is on the road with George Arliss, managing his tour.

Jack Grey is looking after the press work on the new Houdini serial for B. A. Rolfe.

COAST FILM NEWS.

By GUY PRICE.

Jack L. Winn, formerly with Cohan & Harria, has been appointed assistant manager of Cline's Auditorium.

B. Helmich, general manager of the Co-operative Film Exchange, Ltd., Australia, was the guest of the Christie Film Co.

Harry S. Northrup has been engaged by Douglas Fairbanks to play Capt. Hodgson in "Arizona."

Frank O'Neill, the cinema commuter, has been rejected by the army for the twelfth time. O'Neill refuses to tell what is the matter with him.

Charles H. Christie is chairman of the picture industry's Fourth Liberty Loan drive. J. C. Jessen will operate the "tank" in Central Park.

J. W. Jeffries has severed his business connections with Vanirry (Los Angeles office). Frank Schroeder succeeds him.

Jay Belasco has orders to report for military duty Oct. 2.

Five Vitagraph companies are due here shortly.

The Reviera has again changed hands. It is now the Victory.

Fred Palmer is in the mountains gathering inspiration for another thesis on scenario writing.

Otto Lederer is the oldest member of western Vitagraph Co.

Tom Bates, character actor, is out of Clara Barton Hospital after several weeks' illness.

While her husband is in France Mrs. Hank Mann is keeping herself busy knitting socks for him.

Chillicothe Has New Film House.

Chillicothe, O., Sept. 25. The new Sherman was opened here last week with the Fox picture "Salome." The theatre has a seating capacity of 1,000 and has a stage suitable for legitimate productions. J. Elmer Redelle is the manager.

COUNSEL TO THE GOVERNOR.

William Chilvers, vice-president and general counsel of De Luxe Pictures Corp., was this week appointed personal counsel to Governor Charles S. Whitman. He will spend several days each week at Albany.

Diondo has started work on "A Sawdust Doll" for Baby Marie Osborn, under the direction of William Bartram. Claire Dubray, Jack Connelly, William Quinn and "Sunny" Sammy are in the cast.

N. RALPH CAMP DIES.

N. Ralph Camp, until last June manager of Goldwyn's Boston office, died Sept. 24 in Boston of pneumonia, the result of Spanish influenza.

He was 35 years old.

Camp was connected with the film business about one year, and was unmarried.

Thomas H. Ince's "The Midnight Patrol" is to be distributed by Select as a special release.

FOUR-YEAR-OLD FOR KID FILM.

Chicago, Sept. 25. Dorphia Browne, the four-year-old who was the conspicuous hit of "The Garden of Paradise," lately at the Studebaker, has signed with Romaine Fielding to appear in a picture called "Mama's Angel Child" by Penny Ross, cartoonist of the Chicago Tribune.

Bryant Washburn's next Paramount feature will be "Saturday to Monday," seen last season on Broadway as a spoken production.

KLAW & ERLANGER and the SHUBERTS

demonstrated to the "legitimate" theatres the benefits of Circuit Booking. They stabilized the "show business" by ensuring regular, instead of haphazard, duplicated bookings, and benefited both producer and theatre.

The U. B. O.

stabilized its particular branch of the business both for the houses and the artists and set Vaudeville where it stands today.

UNITED goes further. It brings the Picture Playhouses of America into a cooperative Organization so that Exhibitor-Members own and control the Biggest Circuit in the World.

UNITED PICTURE THEATRES OF AMERICA, Inc.

A National
Cooperative
Association
of Exhibitors

J. A. BERST
President

Executive Office
1600 Broadway
New York
Branches
Everywhere

AMONG THE WOMEN

By PATSY SMITH

In "Society a la Carte" a couple of weeks ago was mentioned Jean Ray, the soubrette, who was ill at the time. Her understudy was playing the part.

Mr. and Mrs. Addison Fowler have arrived in the east. They do not wish to be associated by their California billing, "The Castles of the West," preferring to be recognized on their own. Despite the similarity of their style, neither has ever seen Mrs. Castle nor the late Vernon Castle, nor are they desirous of imitating them. Master Donald Fowler is an interested spectator along Broadway in his marine officer's uniform, and it is said he is some ambitious little dancer himself.

There is a woman at the Riverside this week who, if properly directed, should be the "Talk of the Town." She is Miss Juliet, a rase, natural mimic, whose wonderful elastic voice makes her impersonations of celebrities appear realities. Not until it was all over did she appear to notice a big bunch of red dahlias that some admirer had thrown from a stage box. A red net dress was not bad, but not worthy of the artist, and her hair could be arranged more becomingly; and while these were details compared with her work, an exceptional frock and novel staging would work wonders.

Julia Levolos (The Levólos) wore about the prettiest costume of the afternoon Monday. It was pink pussy-willow and turquoise ribbon, made soubrette length. The skirt, full and puffy, was doubled up underneath quite to the waist without a suggestion of a hem. A pink and blue mushroom poke had a silver lace brim.

The Wilton Sisters' madonna blue sequin wraps had deep circular collars of ermine, and dainty frilly cherry chiffon skirts had cherry pink sequin tunics, tied down in front with sequin covered tapes. The girls take their voices a little too seriously, especially the talky one, and need new songs. They have the knack of coaxing bows down to a science. Mme. Burdett's net gown and scarf train were appliqued with autumn leaves. A huge green rope coiled about her body and one arm in an insidious manner.

The Foy girls' East Side muslin "Sunday frocks" were authentically correct, even to the negligible length of the ruffled pantalettes. The amateurish miss in the Bob Matthews and Co. act was in a regal blue wool, one-piece dress, the tight waist and tucked skirt separated with a wide plain belt of same. A rose velvet turban was encircled and tied with a wide black sash, which hung down the back.

Merle's Cockatoos, flashing an abundance of "merle blue" plumage, and Myrle (of Myrle and Delmar), on the same program at the Fifth Avenue, opening and closing the show the first half, were a slight coincident. Bronson and Baldwin were one of the features. Miss Baldwin's pretty wardrobe of last season looked quite fresh. A black net apron and over-dress trimmed with marine blue sequins covers her pretty blue and silver frock, and her "Jacob's coat" (quoting Mr. Bronson) still shows the "trail of the lonesome spine."

Ethel Clifton in French peasant attire offered a weird tale of devastated Belgium and Hun rape. America has read of all this horror and needs no stage picture of it to spur her on now that she is in the fray.

Fredericka Sims and her orchestra don't seem to belong to each other, as it were. Opening with "If I Were Asked to Play a Part," the song done so long by Rose Ponzello, she ap-

peared in pink chiffon, a puffy head-ling of green and pink ribbon outlining the full silver lace bouffant at bottom. For an old-fashioned girl number she wore two big blonde braids and carried an odd cone-shaped knitting bag. In French blue smock and thrust colored velvet tam and pants, one leg rakishly turned up, she sang of the blind old Frenchman's joy at hearing of the coming of the Americans. A cheery number here would help Miss Sims considerably.

They are "some noise," those "Monte Carlo Girls" at the Olympic this week. A wild and woolly, screeching, screaming lot that gave you a headache. There was some assorting of funny bobbing heads in the Alexander Rag Time Band number at opening, for which the costumes were white satin union suits. Most of the girls had so much black on their eyes they looked like burnt holes. A few were neatly coiffured and made up, but the rest (of those who have brushed their hair during this engagement) had horribly conspicuous styles all their own. They surely cannot be blamed, however, for the made over, misfit costumes. The less they had on the better they looked, which isn't saying much at that. For the "Chorus specialties" number they were in black, full-length union suits, short black and white striped satin etons and black silk hats. In this number Betty Palmer showed to best advantage. She is ginger personified—a trifle bold, perhaps, but a corking good worker that the rest could well pattern by. The other "end girl" was conspicuous by reason of neat appearance and a shrill whistling encore (more headache music).

American Beauty and white satin striped wraps, lined with purple, in the last act opened up for a second, disclosing the girls in full fleshings—even Violet Buckley, who led the number. There was a small cast—three women and four men (one colored). Sarah Hyatt was cast for a "prima donna" role and set her right to it by getting away with a version of the Trio from "Faust" by herself. She wore a few spectacular costumes, but they looked home made. The most bizarre and yet the best looking had a ripple skirt of natural squirrel, cap and neck piece, while the bodice and long panel back were of cherry sequin cloth. For the "Faust" number she was in solid black sequin cloth. Kitty Warren was the prettiest girl in the show, but made more noise that meant nothing than the whole chorus together. Her costumes all looked untidy in some way—if the dress was good, the sash had lost its freshness, and with a lovely pink satin frock with daisy acorn plaited bloomers held in with tiny ribbon garlands, she wore dirty satin slippers. She looked best in pink silk and chiffon pajamas. To Miss Buckley seemed to fall all the fresh pretty costumes, or else she takes care of hers—anyway, they showed up the others. Several had tulle skirts, one was of flesh net over ruffles of blue with long pointed girle trimming of opalesques. There's too much "hurry" in this show over nothing. It looks as if they had thrown the book away (as they ever had done), and were trying to stall while thinking of something to do. The old Collins and Hart business is the only real laugh in the show.

Tosie O'Meers' Japanese costume, Ernie Weston's (Kerr and Weston) snappy clothes, Trixie Frirnza's novelty military wrap and Bessie Crawford's pink satin sport suit have all been described in recent issues. However, Bessie Crawford wears blue satin slippers tied like ballet pumps with her

sport suit. All of these acts are in the first half of the Alhambra program this week.

On first appearance Mary Cranston's look that her later costuming denied. Her dainty orchid voile had an apron of ecru embroidered in brown. The new turn with Bryan Lee is spoiled by the incongruous dressing. Despite the pretty story of the sketch, her desire to dress like a Ziegfeld show girl almost ruins it. The white satin military costume was sufficient and if she must wear a wrap, and a white one, she should get a white leather or satin military (or "Over There" Entertainment Unit coat)—something more appropriate for motoring or aeroplane flights than a brocade silk evening wear.

Ottie Ardine (McKay and Ardine) has an entire new wardrobe. Quite sanely, less extravagant than last year, but nevertheless quite as dainty. A black satin tailcoat suit dress showed flashes of white satin lining—collars, cuffs and vest. White ostrich pompons posed jauntily on either side of a smart black satin toque. A maize georgette had fluffy petticoats of burnt orange and narrow ribbons of the orange trimmed silver girdle and chapeau. Over a pink satin bodice and generous dancing skirt of chiffon, a delightful wrap of alternate panels of silver cloth and blue georgette was worn.

Lola Girile (with Jas Templeton—the long and short of it) was a sapphire and iridescent butterfly in front of a full stage, spider's web of rope. A golden rod talism drop had two huge butterflies on it. Gold net and lace as a matter of fact composed the finale costume, but it was only worn for a minute as the curtain was rung down before they could possibly have completed their number. Why an act should be sacrificed by the manage-

ment, or why an artist should want to be sacrificed because they have to close the show is a mystery.

The Patty Arbuckle feature, "The Cook," was not the least of the Fifth Avenue Theatre's attractions this week. The restaurant scene calls for quite a display of evening frocks worn by attractive women. Alice Lake as the cashier comes in for her due punishment, which she gets in a dance with a strange partner. Watching with mirth the funny antics of Buster Keaton in this picture brings to mind some of the funny tales I have heard of Buster's drilling in California previous to his going "Over There." If Buster gets a chance in the front line trenches, and does a few of those funny falls for the enemy Hun, there will sure be a temporary cessation of hostilities until they get through laughing, and when they do the Yanks will doubtless be "over the top."

Marguerite Clark, in "Out of a Clear Sky," has a wide range of territory costuming and characters to cover. First as the Countess Celeste De Bersek (of Belgium) she is a formal "Lady" with a burden of worries even at 18. Then jumping to America she appears quite at home in the Southern mountain country—even in a rain-storm. Discarding her dignity and wet apparel at the same time, she shows herself in a calico gown and reaches out to her old admirers for the first time in the picture. Two little co-workers, Bobby Connelly and his little girl sweetheart, not programmed, were exceptionally good. Miss Clark knows how to wear any type of gown and wear it well, but pretentious styles or serious tailormades rob her of much of her precious youthful charm.



WILLIAM RUSSELL

in

"HOBBS IN A HURRY"

By George Lee McCandless

Directed by Henry King

A comedy-drama of the sure-fire kind. The action is laid in New York City, aboard the top of a speeding passenger train, in a western mining field and in a private car of a millionaire. William Russell at his very best. Supported by an all-star cast.

First of the William Russell Productions sold direct to exhibitors through special representatives of the American Film Company stationed at Pathe exchanges. Wire, write or call in person at your nearest Pathe exchange, and ask to see this production on the screen. You can book it now.

WILLIAM RUSSELL PRODUCTIONS

Distributed by Pathé

MOVING PICTURES

LECTURERS AND FILMS.

The fall and winter programs for the different traveling lecturers who use pictures as an important asset of their public appearances have been laid out.

E. M. Newman is now in Chicago arranging for his annual appearance there in the Auditorium, opening in October. Newman was in France this summer, returning in August from the firing line where he obtained some "close ups" of conditions in Alsace Lorraine. Newman's opening lecture will be on his war observations, showing pictures of France and Great Britain as well as the Italian battlefield. He has a series of six lectures for his tour this winter. All of his wartime subjects, England, France, London, Paris and Italy will be released through the Educational Co. next spring.

Robert C. Bruce has finished "Tis Tough to Be Tender," in which Bruce makes Marion H. Kohn, president of the Consolidated Film Corporation, San Francisco, the protagonist of the story. It is now being released to the general public.

Dwight L. Elmendorf is in New York, but has called off all lecture dates, owing to his voice having gone back on him. He will rest this winter. The pictures he took this summer will be released around the holidays.

George D. Wright is in Mexico taking some closeups of General Carranza. He has also been in the Tampico oil fields, where he obtained special scenes.

Prof. Raymond L. Ditmars, who has taken many pictures of wild animals, is now making a special feature of bugs, insects and reptiles, to be released later in the season.

PROFITABLE GOV'T FILM.

Representatives of the Division of Films of the Committee on Public Information are seeking a theatre in the Times square district for the showing of their third feature in New York, commencing Nov. 4. It is entitled "Under Four Flags" and consists of 2,000 feet each from the American, English, French and Italian official government films.

"Pershing's Crusaders" has thus far cleaned up over a quarter of a million dollars.

"America's Answer" bids fair to eclipse that amount. The four road companies last week showed a net profit of \$9,400.

FIGURED DOWN TO MINUTES.

The World Film's expert accountant at its Fort Lee studio has compiled a table of production costs. His report reads:

"The nominal time for the filming of a story is based on a four weeks' schedule, allowing for delays growing out of weather conditions.

"Each picture averages 300 scenes. With a working day of eight hours, this gives a daily quota of 12½ scenes on a 24-day basis. The average cost of a picture is \$25,000, which makes the cost of each scene, including titles and sub-titles, \$83.33. A day's work represents \$1,040.66, which includes the studio overhead. Each minute represents \$2.17.

Taking Pictures on Stage.

At the National, Central Avenue and Bleecker street, the house has been advertising the taking of pictures on the stage for one full week; the patrons being advised by the one-sheets to "earn \$1,000" a week by learning how to act in the "movies."

Just who was back of the quick scheme was not advertised, but it is reported that the usual "fall" was made.

TRIANGLE'S SINGLE ENGAGEMENTS

Los Angeles, Sept. 23. Triangle has dismissed all of its stock players. Seventy-five were reported let out last week. In future, players will all be hired by the picture.

PROPAGANDA ONLY.

"The Road to France," strictly manufactured for American war propagandistic purposes, with Carlyle Blackwell and Evelyn Greeley, will be released by the World Oct. 14.

CAMERA SONG-CYCLE.

Hopp Hadley has arranged for a general release of what he terms the first cinema-song-cycle, "The Vow," to reach the screen via the private showing manner in the next ten days.

The song cycle which "The Vow" illustrates was taken from Elliland. Raymond Ellis, baritone, will sing the solos for its initial presentation.

Herbert G. Carleton did the camera work.

ARTCRAFT'S "SPORTING LIFE."

The Maurice Tourneur Productions Co. has turned over the distribution of "Sporting Life" to Artcraft, as a special release.

The First National offered an advance of \$75,000, on a percentage arrangement.

The Tourneur company has secured the rights to another Drury Lane melodrama, "The White Heather," written by Cecil Raleigh.

ANTHONY PAUL KELLY'S
SCREEN MASTER PIECE

"THE WOMAN THE GERMANS SHOT!"

BASED ON THE
SHOOTING OF
THE BRITISH RED
CROSS NURSE

EDITH CAVELL

THE MOST GRIPPING INCIDENT OF THE WAR

WITH JULIA ARTHUR

SUPPORTED BY
CREIGHTON HALE
AND AN EXCEPTIONAL SCREEN CAST

DIRECTED BY **JOHN G. ADOLFI**
PRODUCED BY

JOS. L. PLUNKETT AND FRANK J. CARROLL
SUITE 908 • 220 WEST 42 ST. • NEW YORK CITY



STILL PICKFORD

Speculative rumors this week as to the future film activities of Miss Pickford, due to the arrival here of her mother, Mrs. Charlotte Pickford, and subsequent conferences with Miss Pickford's attorneys regarding negotiations on prospective contracts were rampant.

Miss Pickford has an offer from the First National and several others. "Up to Wednesday nothing official" had developed through the conferences in the O'Brien, Malevinsky & Driscoll offices. M. L. Malevinsky informed a VARIETY representative that nothing had yet been settled as to Miss Pickford's new contract.

When asked if Miss Pickford would come to New York while her mother was here, Mr. Malevinsky said it was not improbable and might be necessary to conclusively clear up the future Pickford contract.

Aaron Jones returned to Chicago Wednesday, at which time the indications were strongly in favor of Artcraft signing up Miss Pickford once more.

PARAMOUNT'S S. AMERICAN CO.

John C. Graham, general foreign representative for Famous Players-Lasky, has returned from a three months' trip to South America, where he completed arrangements for the distribution of Paramount-Artcraft pictures in Chile, Peru and Bolivia.

It will be in the hands of a new corporation known as the South Pacific Paramount Co., with headquarters in Chile.

Eduardo Suarez, Chilean Ambassador to the United States, is president of the concern.

RIGHTS PURCHASED.

Los Angeles, Sept. 25. Thomas H. Ince has bought the screen rights and takes an option on the legitimate production rights of Gouverneur Morris' story, "Behind the Door," published in the July McClure's.

Paramount has secured the screen rights to Carolyn Wells' story, "Flicky Van," to be used for Ethel Clayton.

The screen rights to "Soldiers of Fortune" have been purchased by Jesse Hampton for a starring vehicle for J. Warren Kerrigan.

SUES THROUGH LAY-OFF.

Mabel La Banya, a picture actress, has filed suit against the World Film Corporation for breach of contract. Through her counsel, Harry Saks Hechheimer, she claims a World director kept "stalling" her in the matter of employment and she has consequently been kept idle for several months. Although engaged to make a feature, entitled "Making Good," of which she has the script, she was not ordered to report, being told "that weather conditions were the cause of the delay."

STUDIO MATTER ADJUSTED.

A wire was received at the New York headquarters of the I. A. T. S. E. Monday from Les Dolliver, now in Los Angeles, informing the executive the agreement compiled by union operators and stagehands had been signed by all the studios there.

For a time the I. A. situation threatened to develop into a serious condition.

"Love Defender" World Film.

Tefft Johnson begins work next week on "The Love Defender" for World, in which June Elvidge, Madge Evans and Frank Mayo are to play principal roles.

The story is by Maravene Thompson and was adopted for the screen by George DuBois Proctor.

PARALTA STATEMENT.

John E. DeWolf and Herman Katz, to set at rest the many rumors concerning Paralta's plans for future operations, have felt called upon to issue a public statement. The gist of it is that in about a year they produced nearly two dozen pictures, which are now in process of distribution here and abroad; that their only troubles have been internal, which are now adjusted, and that they are the owners of a vast majority of the common stock, and the control of the company is entirely in their hands.

C. C. Pettijohn, Jr., arrived at the Pettijohn home last week.

Marie Walcamp will shortly be seen in a Bluebird melodrama feature.

The Universal is now following the plan of using the dual directorship system of its stars.

U. P. IN G. F.

The United Picture Theatres of America is now releasing exclusively through the General Film Company and many of the United's agents in the various cities are establishing themselves in the General Film's offices.

Ira Aronson in Pittsburgh, Floyd Lewis in St. Louis, D. F. O'Donnell in Washington and C. S. Edwards, in Kansas City have already taken the initiative in this movement. E. J. O'Donnell, the Minneapolis representative, is at present negotiating to transfer his location to the General's offices.

Herman Wobber has been appointed director of the picture division of the Liberty Loan Publicity Department, the Twelfth Federal Reserve District. Wobber will appoint state directors in each of the state and territories in that (coast) district.

SELECT BUYS STANLEY HOLDINGS.

Lewis J. Selznick returned from Philadelphia Tuesday, where he went to complete the purchase of the holdings of the Stanley Mastbaum Estate in the Select Pennsylvania exchange. The relations of Jules Mastbaum and Select continue to be most friendly and the deal was made to settle up the estate of Jules' brother.

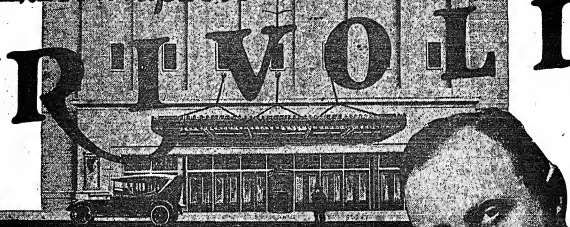
This completes the control by Select through repurchase of 100 per cent. interest in its 21 exchanges. When originally organized Select sold a 50 per cent. interest in a number of our exchanges throughout the country.

Jessie Reed, a principal in "The Passing Show of 1918" at the Winter Garden, was in the chorus at that house two seasons ago. Other graduates in the same skit are Neil Carrington and Florence

REX BEACH PICTURES

Now Playing to Capacity Business

at S.L. Rothapfel's



Week of September 22nd.

What the National Board of Review enthusiastically terms "one of the most powerful and appealing pictures we have ever seen and the most unusual Beach picture ever made."

REX BEACH'S

Human Drama of Redemption ~

Laughing Bill Hyde

with WILL ROGERS

Directed by Hobart Henley



Mr. Rothapfel, a daring pioneer in brainy and imaginative showmanship and an inspiration to all producers committed to the policy of "better pictures," has booked Goldwyn's entire series of Rex Beach productions for the Rivoli. He says:

"The humanness of 'Laughing Bill Hyde' makes it rank as one of the successful productions of the year... a story and production of which Mr. Beach and Goldwyn can both be proud."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN, President

16 East 42nd Street

New York City

BUY BONDS

LIBERTY

STATE EXHIBITORS AT ALBANY PLAN BIG "DRIVE" CAMPAIGN

New York Picture Theatre Men Get Together and Unanimously Pledge Undivided Support to Present "Liberty Bond Drive"—Urge Suffrage Co-operation—Discuss Sunday Question.

Albany, N. Y., Sept. 25. A conference of the picture theatre owners of the State of New York, representing some 1,600 screens, will open at the Ten Eyck Hotel tomorrow.

According to advance plans a resolution will be offered endorsing the Fourth Liberty Loan and lines laid down in which an intensive campaign of bond selling will be waged throughout the motion picture theatres of the state.

President Sydney S. Cohen is expected to appoint 51 representatives, one in each senatorial district comprising the state, in order that proper statistics may be compiled of what the theatre owners have accomplished in the selling of Liberty Bonds. A representative will be designated in each of the three assembly districts comprising each senatorial district of the state.

The question of Sunday opening will be presented. It is the general belief that the efficient work of the exhibitors in support of Government propaganda will do much to clarify the Sunday opening situation in this state. The loss of revenue to the Government due to certain sections of the state keeping theatres closed will be forcibly presented by President Cohen, who believes that all political candidates are showing a tendency to remedy these conditions and to give people in every municipality what those people decide they want.

A resolution stating that a large percentage of the patrons of picture theatres being women, President Cohen was urged to hold conferences with the leaders of the Women's Suffrage Party of the state to effect a closer cooperation for their mutual benefit. A letter from the New York State Women's Suffrage Party will be read, requesting exhibitors to show slides in their theatres urging the women of the state to register on the coming Registration days, Oct. 7-12. Those present will be asked to approve the request and to give the Suffrage Party every possible assistance.

CHAPLIN FIRST AT STRAND.

"Shoulder Arms," the new Charlie Chaplin picture, will first be seen at

the Strand, week Oct. 20. The following week it will be released for other theatres in New York, and the week of Nov. 4 in Brooklyn.

The picture is in three reels and the rental charge is \$50 for the first two reels and 25 per cent. of the price of the two reels for the extra reel or \$62.50 for the three reels for each day's showing.

SUNDAY FILMS UPSTATE.

Ilion, N. Y., Sept. 25. After a lapse of months, Sunday pictures again started here Sunday. The Temple was the first to open. Next Sunday, it is expected the other film palaces will follow suit.

Ilion has thousands of war workers whose only chance for recreation comes on Sunday, and with gaseous Sabbaths, the munitions makers demanded some other form of amusement. Sunday films were suspended here months ago following an agitation by the "holier than thou" crowd.

MARGUERITE CLARK SIGNS.

Marguerite Clark celebrated her return from her honeymoon, by signing a contract to make Paramount pictures for another year. Miss Clark will probably do six pictures this year instead of eight in order that she may devote more time to that picture.

Her first under the new contract will be "Mrs. Wiggs of the Cabbage Patch," followed by "The Golden Bird."

\$5,000 for "Bride" Rights.

Famous Players-Lasky have bought the picture rights to "Here Comes the Bride" for \$5,000.

Max Marcin and Roy Atwell, the authors, were willing to sell it at that figure six months ago, but the deal was held up until now by Klaw & Erlanger who wanted a higher figure.

Harry Levey Managing Symphony.

The Symphony at Broadway and 95th street, reopening Sept. 21, with Paramount and Universal service (splitting the week) has Harry Levey as manager. Mr. Levey was assigned by the Universal which is operating the house.

BLACKMAIL CHARGED.

Jack Le Claire, a vaudevillian, was arrested in New York late last week on a charge of attempted blackmail. For the past two seasons he appeared for Bert Lamont in "The Race of Man" and "The Montana Five" acts. Last summer he worked as a clerk in the Hotel Alamac, Atlantic City.

He came to Broadway with a leaf from the hotel register showing the signature of "Owen Moore and wife." In light of various reports concerning Moore's matrimonial affairs with his wife, Mary Pickford, Le Claire attempted to sell the page to Moore, and also to a representative of Douglas Fairbanks.

Heeding a decoy message, Le Claire went to the office of downtown attorneys and accepted \$175 in marked money for the hotel register page. He was immediately placed under arrest by waiting detectives, called there, it said, on behalf of Moore. Le Claire claims to have recognized Moore at the shore. Owen Moore denies having been in Atlantic City on the date of the registry of his name.

ROOSEVELT SERIES STARTED.

Work on the new serial to be made by Colonel Theodore Roosevelt under the direction of Frederick Collins, of McClure's, has started. The studio direction is under Phil Nye.

No date has been set for the release, but it is believed Col. Roosevelt will complete most of the chapters before one picture is given to the screen.

Bert Ennis will handle the publicity for the Roosevelt pictures.

INCE'S CONTACTS WITH STARS.

In connection with his denial of the report Charles Ray was about to make other business connections, Thomas H. Ince has announced the status of his relations with his other stars. He says:

"I have a contract with Dorothy Dalton for two years more, one more year with William S. Hart, three more years with Enid Bennett."

LIBERAL WITH LEAVES.

The Government has been very liberal to managers of legitimate productions and picture producers in granting special leaves for enlisted men who are in the midst of productions.

The latest incident was the calling of Dick Rossen, who is appearing in the film production of "Arizona" for Artcraft with Douglas Fairbanks. Rossen is cast for Tony. When called a wire was sent to Washington asking his time to report be deferred until the picture was completed. The request was promptly granted, after which Rossen leaves for Camp Kearney.

OFFICIAL FILM SHOWING.

Washington, D. C., Sept. 25. The Treasury Department has arranged for a formal showing of the Fourth Liberty Loan picture films before the National Press Club, Sept. 27, at the Central High School Auditorium.

Geraldine Farrar will sing on this occasion and Vice-President Thomas E. Marshall will speak. The remainder of the evening will be devoted to a showing of the films.

The Washington representatives of the leading newspapers of the country have been invited, together with many notables from Washington official life.

Los Angeles, Sept. 25.

All the picture stars who made pictures for the Fourth Liberty Loan campaign are anxious to get their films shown at Grauman's for a full week. Several were desirous of booking their own pictures there for a full week, which would have excluded everybody else during the three weeks' drive.

The picture committee of the Federal Reserve, who know nothing of the trade rivalry, have notified Grauman he must play one a day—for a single day—like all other houses, with no repeats, or not get any of the special Loan features.

WAR FILM OUT OF NOTHING.

The Universal's six-reel war film, "Crashing Through to Berlin," was made up "out of nothing," so those say who seem to know of it.

Not a bit of camera work was done in connection with the feature. It was pieced together and made up of old war film, mostly scenes taken from the Universal's Weekly Pictorial.


The task of assembling the rejuvenated bits is reported to have been given to Jack Cohen, editor of the Universal Weekly, and the completed work of six reels, propelled onto the screen under the "Crashing" title is said to have been done entirely by him.

The feature is reported a good card for the Universal, which more highly regards it since the film does not represent a cent's investment. In the matter of inexpensiveness picture people claim Mr. Cohen received no extra compensation for his work, leaving the war picture clear profit for the U.

The picture was first put out during the early part of August and met with general approval, including the reviews of it in the trade papers.

Directing Though Injured.

Emile Chautard, who has been directing Elsie Ferguson from his home, due to an injury to his knee, is nevertheless completing the feature in spite of this handicap. Miss Ferguson's next film production will be "The Green Orchard."



A Kentucky Colonel
always prefers brand
new money. (He likes
the smell of the mint.)

BILLY BEARD

"The Party from
the South"

Principal Comedian
AL. G. FIELDS MINTROS

Eastern Box. **FIVE MACE**

Western Box. **ELMON AGENCY**

Sept. 23—Keith's, Toledo, O.
 " 24—Egbert's, Grand Rapids
 Oct. 7—Colonial, Akron, O.
 " 14—Hippodrome, Cleveland
 " 21—Shea's, Buffalo
 " 28—Shea's, Toronto
 Nov. 3—Open
 Week Nov. 11, open on the Orpheum Circuit at
 Milwaukee until week May 4 at New Orleans.

JIM and MARIAN

HARKINS

DIRECTION

NORMAN JEFFERIES



"A DOG"

(Continued)

I've never known a
dog to show
Half way devotion
To his friend.
To seek a kinder master
To know
Or richer, but unto
The end
The humblest dog I
ever knew
Was to the man who
loved him true.

OSWALD

P. O.—Bureau of Geo.
Howard, of Howard and
Heza. He is a practical

The Dainty English Wire Artist
Direction, M. S. BENTHAM

CLASSY

VARIETY

DE LYLE ALDA

at FLO ZIEGFELD'S

"Midnight Frolic"

For the Season 1918-19

Management, FLO ZIEGFELD